

EFFECTIVE SPEECH

*Including Mental Training
and the
Development of Personality*

A COMPLETE COURSE

BY

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VOLUME IV

LESSONS VII AND VIII

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Effective Speech

LESSON VII

LESSON VII

PART A

GATHERING MATERIAL FOR THE SPEECH

A SPEAKER MUST OFTEN SUPPLEMENT HIS OWN INFORMATION ON A SUBJECT

It rarely happens in life that a person is called upon to speak on a topic far removed from his actual experience, and thus far in this course of lessons it has been taken for granted that all the ideas necessary to the development of the speech have already been stored in the mind of the speaker. However, it often happens that the speaker feels a need to supplement his own experience with the experience of others. Often, also, under the responsibility of speaking exhaustively upon a topic in public, the speaker becomes conscious of certain gaps in his information which should be filled before the subject can be adequately treated.

How to secure the material to thus supplement the experience and information of the speaker will be the subject of this lesson.

A BROAD BACKGROUND OF CULTURE NECESSARY FOR A SPEAKER

Let it be said, however, before considering the various sources of material for particular speeches, that there is present in every speech the *broad general background of the speaker's individuality*, and that often it is this background of individuality that determines whether a speech is to be a success or a failure. The *whole man* is always present in every sincere effort, and no one can address his fellows without to a great extent revealing what sort of man he is.

BROAD CULTURE A HELP IN ANALYZING SUBJECT

Every prospective speaker, therefore, should first give his attention to developing a broad general culture. "The broader a man's culture, the better able he is to become a specialist in some limited field. His information gained from wide experience prepares him to see a particular subject in its proper proportions and in relation to other things. With this sense of relationship there comes the possibility of keener analysis. Seeing the bearing upon his immediate subject of a considerable field of knowledge, the man is able to recognize points of likeness and dif-

ference which would be obscured to a less widely informed person.”¹

In obtaining this broad general culture—aside from the aid that may be given by schools, colleges, and universities—certain habits on the part of the speaker are of great value.

CAREFUL OBSERVATION NECESSARY FOR A SPEAKER

Every speaker should cultivate, first of all, *the habit of careful observation*, for observation is fundamental to all of one's thinking, and ideas gained through it are usually of the most vivid sort, seeming more real and laying hold of the personality with greater power than ideas otherwise gained. The term observation is usually employed as referring only to the sense of *sight*, but it may also be employed as referring to the other senses as well.

NOT ALL OBSERVATION INVOLVES SIGHT

We just as truly observe when we use the *sense of hearing* or *smell*, or *taste*, or *touch*, as we do when we use the sense of sight. Some authors also add that we observe

¹ Frederick B. Robinson, *Effective Public Speaking*, p. 314, The La Salle Extension University, Chicago.

through a sixth sense, a "*sense of motion*," or a "*muscular sense*."

To observe well, then, the prospective speaker should first cultivate a keenness of sense perception.

A SPEAKER SHOULD CULTIVATE KEEN OBSERVATION THROUGH ALL HIS SENSES

When he "*looks at*" a thing he should really "*see*" it. He should notice every characteristic of the sounds that come to the ears. He should *sharpen his sense of smell*. He should *cultivate his nerves of taste* to detect the smallest differences. His fingers should be *sensitive to the most minute distinctions between rough and smooth, dry and wet, and soft and hard*. He should be able to *feel muscular tension*. In every act of observation he should be *keenly alive*.

DISTINGUISH BETWEEN GENUINE OBSERVATION AND INFERENCE

Realizing, then, that observation covers the use of all his senses, and realizing that every act of observation should be thorough and keen, the speaker should focus his powers on the specific fact-sources that come within his experience. The term fact-sources is here used because it is necessary to carefully dis-

tinguish between facts and inferences. Most people in their observations "jump to conclusions," that is, they *infer* certain things from what they see, and often confuse what they infer with what they really see. Consider the following example, quoted in Foster's *Argumentation and Debating*, from C. J. Gibson:

"You see a man discharge a gun at another: you see the flash, you hear the report, you see the person fall a lifeless corpse, and you *infer* from all these circumstances that there has been a ball discharged from the gun, which entered his body and caused his death, because such is the usual and natural cause of such an effect. But you did not see the ball leave the gun, pass through the air, and enter the body of the slain; and your testimony to the fact of killing is thereby only inferential."

Clearly, in this example the observer has inferred much. The man *might* have been slain by a ball from another gun in the hands of another, unobserved man, the gun being discharged in the same general direction as the one observed, and at the same moment, the smoke being unobserved and the report merged in the report from the first gun. The hazard of such errors in observation is always present and must be guarded against.

BEWARE OF SEEING "WHAT YOU ARE LOOKING FOR"

Further, we are always likely "to see what we are looking for," that is, *our observations are likely to be tinged by our desires*. The fond parent or the earnest teacher often sees signs of promise in a child which are utterly unseen by one less interested. We see, too, the things that our past training has led us to see. The story of the real estate man who at the moment of crisis in a football game suddenly exclaimed, "What a whale of a subdivision that field would make!" saw only in terms of houses and lots. An ex-captain of a football team could never have made such a remark.

Two questions² which any observer may well ask himself are: (1) Am I physically mentally, and emotionally qualified to make observations in this field? (2) Am I conducting my observations in such a way that I shall not overlook anything that ought to be observed?

A SPEAKER SHOULD TRY TO DISPROVE HIS OBSERVATIONS

It is always wise in following out this second question, to take a different point of

² Frederick B. Robinson, *Effective Public Speaking*, p. 319, The La Salle Extension University, Chicago.

view, for the moment, from that in which one is interested, and to *try to disprove one's observations*. If all the observed facts seem to point one way, it is well to try to find some fact that points toward a different conclusion. Thus, one may often avoid errors that would otherwise be embarrassing.

DO NOT CONFINE OBSERVATION TO TOO SMALL A FIELD

One should always guard, of course, against *too small a field of observation*. The ignorant farmer who, when told of a force-pump which threw a steady stream of water, replied, "They ain't no such pump as that, 'cause that ain't the way pumps work," was guilty of having investigated too limited a number of pumps.

But, if observation is conducted wisely, if the dangers are known and are guarded against, facts gained by it constitute one of the best foundations upon which to begin to build one's store of speech material.

WIDE READING NECESSARY TO A SPEAKER

A second habit that is of use in building up a speaker's broad general culture is the *habit of reading*. Books constitute the storehouse of the best human experience, and even the college or university graduate who limits

himself to the few books of his formal education is exposing himself to a narrowness that he is sure to regret in the later years of his life. It must be remembered that general preparation is never at an end, and by reading a man may constantly be reaching out to new fields until life comes to a close. "Every speaker needs to know, at least in broad outline, the *natural sciences*, not only for the facts, but also for the training in the scientific method of reasoning. He needs to know *history*, and of this not the dates and large movements only, but also the biographies of those men whose ideas have largely made history. He should be familiar with the main outlines of *ancient and modern philosophy*. He should be a master of *logic*, practical rather than theoretical, that he may be able to make use of the laws of thought. He should know *the institutions of his own country*, and to this end, should have studied *elementary law*, political science and sociology."³

A SPEAKER SHOULD READ CURRENT LITERATURE

Not only should the great classics of all the human history be read, but also the best of *current books*, as representative of the

³ Edwin Dubois Shurter, *Extempore Speaking*, p. 60, Ginn & Company, Boston, Mass.

best thought of the year and month. A speaker must be up-to-date as well as firmly grounded in the great truths of all time, else he will often be lacking in power to sway the modern audience. *Newspapers of the best sort* should also be daily perused as the last step in keeping up with the march of events. One of the highest compliments that can be paid to anyone is to say that he is a "well-read man." Everyone who essays to speak at all often, should set aside each day some time for reading solid books of the past, the current books of the year, and the magazines and newspapers. Only in such a way can he through his life acquire what will be called at the moment a *general culture* or a *broad education*.

MAKE THE MIND A STOREHOUSE OF SPEECH MATERIAL

A third habit that every young speaker should early cultivate is the habit of *making his mind a storehouse of facts and ideas for subsequent use as speech material*. Too much of what is read is soon forgotten. Yet this need not be true if the prospective speaker will, at the time that something impresses him as good speech material, make a mental note of it. It is said of Wendell Phillips that

he was always storing his memory with facts, pursuing fallacies, gathering anecdotes, and culling illustrations. "Daniel Webster stored his capacious memory with arguments and illustrations that might be there for years ready for his use. He told a friend that the famous figure of the British 'drumbeat following the sun and keeping company with the hours' which was utilized so effectively in his speech on Jackson's Protest, had come to him one summer evening at Quebec as the sunset gun was fired on the citadel, and that he had put it upon paper at once, sitting on a cannon." *

KEEP A CARD INDEX OF SPEECH MATERIAL

If the student of speaking finds it impossible at the start to remember all that he would like to—although it is surprising to what capacity the memory may be cultivated in this regard—he may well supplement his mental store of material with material filed away in a card index. "Blank and index cards, with a filing cabinet, can be bought at a small expense, or you can have the blank cards and indices cut to order (three by five inches is the usual size) and make your own

* Edwin Dubois Shurter, *Extempore Speaking*, p. 74, Ginn & Company, Boston, Mass.

receptacle for filing. The arrangement of the index will, of course, vary with individual lines of study and thought. General headings for a student might be: Athletics, Biography, Current Events and Topics, Education, Law, Philosophy, Politics, Sociology. Under the general heading of Speech Material might come the subtitles of Analogies, Anecdotes, Facts, Ideas, Illustrations, and so on. New headings can of course be added from time to time, for one great advantage of this sort of an index is that it allows free expansion. Another advantage is, that one can always carry with him some of the blank cards for note taking. When anything is found, or thought of, that is wanted, jot it down on one of these cards, and file for future reference. If the matter wanted is too long to copy in full, note the book or magazine, with volume and page, where it may be found. Following such a plan, you will be surprised to find how, in course of time, references, newspaper clippings, epigrams, and ideas, will furnish an accumulated store of speech material that can be drawn upon for various subjects and occasions.”⁵

⁵ Edwin Dubois Shurter, *Extempore Speaking*, p. 76, Ginn & Co., Boston, Mass.

All of these essentials in *general preparation*, the habit of *careful observation*, the habit of *wide reading* and the habit of *always being on the lookout for speech material*, should be sought, let it be understood, not with the idea of preparing any given speech, but simply with the idea of broadening information and deepening thought. The object should always be the improving of one's self by adding to one's stock of ideas, that there may always be a vast storehouse of material which may be drawn upon at will, making up the that *subtle background of authoritative individuality* which is necessary to the highest success in speaking.

CONVERSATION, READING, AND THINKING
ARE THE THREE GREAT SOURCES OF
SPEECH MATERIAL

Remembering, then, that his whole past experience will be present in every speech he makes, the beginner may set about securing his ideas for expression in a particular speech from the three great sources at the command of any speaker, namely, (1) *Conversation*, (2) *Reading*, and (3) *Thinking*.

It is not always easy to determine from which of these three sources ideas have come, and often ideas have their roots in several

of them. Thinking, while listed separately here, and used in this classification as referring to that reflective thinking that is indulged in when no external stimulus is immediately present, is to be found closely bound up with the other two methods of acquiring ideas. But for practical purposes it is useful to consider separately the three sources as given in the preceding paragraph.

CONVERSATION AS A SOURCE OF SPEECH MATERIAL

Conversation as a source of speech material is often overlooked, yet without doubt it offers the speaker one of the most *valuable means of acquiring ideas and information*. Usually, conversation with one who knows much about a given subject is a quicker means of finding out essential facts than other methods. Alert business men are constantly asking questions and many times they owe fully as much of their success to the information they have gained from others as to the information they themselves have laboriously sought out. Conversation, too, lends itself to the clearing up of misunderstandings. If one does not understand just what is meant by a certain expression in a book, he has but little immediate recourse,

but in conversation, one may ask a second question that may make clear what is meant.

Of course, *one should be careful in choosing those with whom he desires to converse on a given theme.* One should select authorities as far as possible and should guard against prejudiced opinions and observations. J. Ogden Armour⁶ has the following to say concerning the value of conversation in business:

“Almost anyone can learn from books. Many have attained the knack of learning things by observation. Few have acquired all there is to the art of learning from other people. Yet almost everyone you meet has something important to teach you, tell you, or show you, if you know how to ask intelligent questions, and if you are genuinely interested in learning.”

Certainly conversation is often neglected as a source of speech material.

READING AS A SOURCE OF SPEECH MATERIAL

Reading is without doubt the *chief source of speech material.* There is scarcely a topic of popular discussion upon which volumes have not been written, and it is certain that no speaker should enter upon the discussion of any subject, except it be selected out of

⁶ Quoted by Lockwood and Thorpe, *Public Speaking Today*, p. 14, Benjamin H. Sanborn Company, New York.

his immediate experience, without being familiar with what has been written about it.

How to find what has been written upon a given subject is often, however, no trifling task, and to select what is best in the wealth of material is often still more difficult, but a few rather broad suggestions may help the beginner in the art of speech in his search for speech material.

The general order of intelligent search usually should begin with an attempt to outline the broad boundaries of the subject to be investigated. This step is often made easier by consultation of the *dictionaries*¹ and *encyclopedias*.

The general treatment of a subject found in an encyclopedia will often save the student much loss of time in narrowing his subject and selecting the salient points of departure in his search.

Next in order come *books upon the subject*. The multiplicity of books on a given subject, however, often presents a serious problem in selection, and it is generally well before beginning one's reading to prepare a list of

¹ The value of the dictionary as a work of reference is largely underestimated, and the student would do well to become familiar with such an enlightening treatise as Flaherty's *How to Use the Dictionary*, published by the Ronald Company, New York.

books dealing with the subject, carefully noting the author, the publisher, and the date. With such a list before one it will be much easier to select what it will be best to read.

In making up such a list of books the following suggestions from Professor James A. Winans's⁸ book, "Public Speaking," will be found of value.

"If one goes to a library to find the work of an author whose name is known, the matter is comparatively simple. Certain methods of cataloguing should, however, be noted. The following is taken from the published suggestions of the Cornell University Library:

'Books are entered under the author's family name, unless an author has consistently used an assumed name. A nobleman is entered under the title of nobility, and a married woman under her last married name.

'English compound names are arranged under the last part, *e.g.*, Lane-Poole, under Poole; foreign names under the first part, *e.g.*, Pardo-Bazan under Pardo.

'Prefixes to English names, *e.g.*, De Quincey, Van Buren, etc., form a part of the name and determine their place in the alphabet; prefixes to French, Spanish and Italian names when they are articles, *e.g.*, LaFayette, are a part of the name and determine the place in the catalogue, but other prefixes like the preposition *de*, *von*, *van*, etc., of foreign

⁸ *Public Speaking*, by James A. Winans, p. 369, The Century Company, New York.

names except Russian, are disregarded in the alphabetical arrangement. Names beginning with M', Mc, St., Ste., are arranged as if spelled Mac, Saint, Sainte. The German umlauts ä, ö, ü, are arranged as a, o, u.'

"The greater difficulty arises when one goes to a library to find works on a given subject, without knowledge of the authors. A reference librarian tells me that the chief cause of failure is the tendency to look in the catalogue under the single word the searcher has in mind as representing his subject.

"If you do not find books under the subject heading you have in mind, try other words of related meaning; for example, if you do not find Reformatories try Prisons, and keep trying until you find what you want, or exhaust your vocabulary of words that might form the heading for the desired books. You are likely to come soon upon a 'see' reference. Thus the Library of Congress has no works catalogued under the heading Penology, but under that heading refers to Prisons, Punishments, Reformatories. Turning to these headings, you will find long lists of books directly upon these topics; and you will find 'see also' references to related topics. Look for the cards bearing the 'see also' references at the end of the alphabetical list of works under a particular subject heading. For example, in the Cornell University Library, the catalogue, after a long list of books under Penology, has 'see also' references to Criminal Law, Prisons, Reformatories, Pardon, Punishment, Crime, Capital Punishment, Degeneration, Commutation of sentence, Detectives, Foundlings, Manslaughter, Insan-

ity—Responsibility, Immoral literature, Trials—Criminal, Temperance, Women—Crime, Police Power, William Shakespeare—Criminal characters, Suicide.

“You should notice that under a given subject heading the general, unclassified works are placed first, alphabetized according to the authors’ names, and that after these are placed, in distinct alphabetical lists, books under various subheads. Give a few minutes to observing the use of the guide cards; that is, the cards that stand up above the catalogue cards. It helps to note that author and title headings on the catalogue cards are lettered in black, while subject cards have headings in red. On an author card, sometimes on the face, sometimes on the back, you will usually find the subject under which the book is classified, and this will aid you in looking up other works on the same subject. Note that governments, states, cities, etc., and organizations which publish reports and other works concerning their affairs, are treated as authors of their publications. Some difficulty may arise in finding the reports of a body which has in its name the name of a political division. Do not look for a report of the United States Steel Corporation in its alphabetical order under United States, but in a distinct list after all the publications of the national government.

“Much time can be saved in finding the literature on a subject, if you can get hold of a bibliography of the books and articles relating to it. The card catalogue may reveal the existence of such a bibliography in your library. Look for the catalogue cards describing bibliographies in the alphabetical

position of the word *bibliography* among the sub-heads of your subject. Get the use for a half-hour of Kroeger's *Guide to the Study and Use of Reference Books*. Or turn to the *American Library Annual*, which publishes lists of bibliographies on all sorts of subjects. A librarian can sometimes obtain for you a bibliography on a topic of large public interest from the Library of Congress. Articles in cyclopedias frequently include bibliographies. *The Book Review Digest*, an 'evaluation of literature,' gives brief notices of the newest books.

"*The American Catalogue of Books*, 1876 to date, *The English Catalogue of Books*, 1801 to date, and the American book-trade publications, *The United States Catalogue of Books in Print in 1912* continued by the *Cumulative Book Index*, issued annually, and *Publishers' Weekly*, the Peabody Institute Library *Catalogue* (including both books and periodicals), and the catalogue of the Library of Congress (a card catalogue is found in twenty-five of the largest libraries of the country),—any or all of these may serve to inform you of the books in existence on a given subject; and though the books you want may not be in your library, still you may be able to obtain them by purchase, by visiting a larger library, or by loan through the good offices of the head of your library."

Oftentimes reports and pamphlets issued by the national government, or by the state governments, or by organizations that exist for specific purposes will be found of value.

These may be found in a manner similar to that used in finding books.*

Valuable sources of statistical information are found in *The New International Year Book*, *The American Year Book*, *The Statesman's Year Book*, *The World Almanac*, and *The Tribune Almanac*.

If the prospective speaker finds himself in need of specific facts, he may find help in *Harper's Book of Facts*, *Hayden's Dictionary of Dates*, *Larned's History for Ready Reference*, *The Dictionary of National Biography*, *Lippincott's Biographical Dictionary*, *The National Cyclopædia of American Biography*, *Who's Who*, *Who's Who in America*, *Granger's Index to Poetry and Recitation*, *Peet's Who's the Author?*, *Brewer's Dictionary of Phrase and Fable*, *Brewer's Reader's Handbook*, *Bartlett's Familiar Quotations*, *Harbottle's Dictionary of Quotations*, and many other books to which any librarian can refer a reader.

Next after books in the order of search come magazine articles. These may be found in *Poole's Index to Periodical Literature* (1815-1904) *The Reader's Guide* (1900-

* Valuable information in regard to this sort of material is found in *Foster's Argumentation and Debating*, Houghton Mifflin Co., Boston, pp. 435-436, and in *Winans's Public Speaking* before referred to, pp. 373, 374.

to date) and *The Magazine Subject Index* (1908-to date). For the more specialized articles there are such indexes as *The Industrial Arts Index*, the *Agricultural Index*, the *Engineering Index*, and others.

Probably the last source of material in printed form that the prospective speaker should consult is newspapers. These are valuable as sources of recent facts, but the material gained from them is chiefly of value in filling in the minor details of a speech. To locate the date of any particular happening, it is of aid to consult the *New York Times Index*. The date of the event having been located in the *New York Times*, other notices of it may be sought in other newspapers of the same date.

THINKING AS A SOURCE OF SPEECH MATERIAL

Thinking, although here mentioned last in the list of sources of speech material should undoubtedly often, and even *usually*, *precede* any search for material outside of the mind, and certainly it should *always accompany* all search for material.

ORIGINALITY ALWAYS DEPENDENT UPON INDIVIDUAL THINKING

The reason that thinking should precede

search for material through reading is that by this procedure a *greater degree of originality* is secured. Thought is approached from a different angle by every personality, because no two people have had exactly the same experiences back of them. If one, upon conceiving a subject, begins reading at once, before he does any thinking, there is great danger that he will follow the same path in his thinking as some one of the thinkers who have preceded him and have set down their thinking in writing, whereas if he does some original thinking first, granting he has *some* knowledge of the field in which he is thinking, his thinking will follow a path, which *may* be, of course, the same path that his predecessors have followed, but will *probably* show some individual peculiarities, and may, possibly, result in some absolutely original thought such as has never been conceived before. No one, of course, wishes to be merely an echo of some one else. Everyone should desire, if possible, to be original, and there is never any chance of being original if one merely follows some other thinker, or, that is, copies what he has said. Further, if one copies, or follows the path of another thinker without first thinking himself, there is no training of thought-power and consequently

no chance of *ever* becoming an original thinker, that is, no chance of ever contributing anything to the world's progress. So for purposes of originality, either in one's thought upon the particular problem before him, or in the long run, he should first do what thinking he can, based upon what he already knows, before he does any reading.

THINKING SHOULD PRECEDE CONVERSATION

The same is true of conversation. Before a prospective speaker seeks material through conversation with others, he should certainly do what he can toward original thought upon his topic, for, particularly if the person with whom he converses happens to be of strong personality, which is likely to be the case if he is an authority, and this is the sort of persons that is usually consulted, he may exercise a dominating influence and so govern the thought of the speaker. On the other hand, if the speaker has first done some original thinking there is some chance that his questions will govern the trend of the conversation, or, at least, that errors in his thinking will be corrected and many points given more exhaustive treatment.

A SPEAKER SHOULD PLAN HIS OBSERVATION

In direct observation there is, of course, no danger of domination by another, but it is often advantageous to *plan* observation, which means that it is well to think about it beforehand. When one is called upon to observe anything, there are usually stored up in the mind memories of previous observations of similar things and from this mass of material one can at least develop a tentative plan of observation. It may, of course, be necessary to change the original plan as the observation proceeds and additional data are secured, but planning for observation will greatly economize the effort of the speaker.

Thus thinking should accompany each step of progress made in either reading, conversation or observation, for there is a chance for originality at every step of the thought as it goes forward upon any topic.

Let the student, then, first look to his *general preparation* through the habit of *careful observation*, the habit of *reading*, and the habit of *storing his mind with speech material* and let him then widen his thought

upon his given topic by *conversation, wise reading, and constant thinking.*

Now I wish you to make a Twenty Minute Speech!

Does that seem a long speech?

Let me tell you a secret!

A LONG SPEECH IS JUST A SERIES OF SHORT SPEECHES!

If you can speak for *five minutes*, you can speak *an hour!*

So all I am asking you to do is to *prepare three or four short speeches* and deliver them *without a rest between them.*

Take the same topic that you selected in Lesson V and do the following things:

1. Refresh your memory on what you said in your previous speech. (This will probably cover your *thinking* on the subject.)

2. Read the Dictionary and some good Encyclopedia on the subject.

3. Go to your public library and, by consulting the card catalogue, *make a list* of all the books that deal with the subject. *Select* what appear to you to be the *best three or four books*, and read these. Take notes on these books, and, after you have read them all, make a trial outline for your speech, filling in with such details as seem valuable.

To
Know About
*The Reader's
Guide* is
Worth Hun-
dreds of
Dollars to
Any Speaker

4. Consult the *Reader's Guide to Periodical Literature* in your public library and *make a list* of the magazine articles on the topic for the *last five years*. *Select ten or twelve* of these and read them. *Revise your outline with reference to this new material.*

5. *Think* your speech through with your outline before you. Then *whisper* it through, with as little reference to your notes as possible.

6. Rise and give the speech to an imaginary audience, using your notes, but referring to them as little as possible. (You may, of course, *read* any statistics you may have.)

If you are *really ambitious*, try to give the speech *without notes*.

PART B

SPEECH MELODY

Do you know that we really *sing* our speeches?

Do you know that every sentence we utter really has a *tune*?

Not many people are aware of this.

Yet it is a *fact*.

Every sentence we utter in ordinary conversation has *high notes* and *low notes*.

Sometimes we *step* from one note to the other.

Sometimes we *slide* from one note to the other.

The way these *steps* and *slides* follow one another makes up the *tune*, or the *speech melody*, we use.

LISTEN

You have probably noticed that *some speakers* are *easy to listen to* and *use the voice in a pleasing way*.

You have also probably noticed that *other speakers* are *difficult to listen to* and *use the voice in a very unpleasant way*.

This is very largely due to the fact that the *pleasing* speaker makes *proper* use of *speech melody*, while the *unpleasant* speaker makes *improper* use of speech melody.

Consequently, I wish to tell you how to use speech melody in a *pleasing* way.

THIS IS THE FIRST THING TO KNOW

Some words in our speech have a *rising slide* over several notes of the musical scale.

Other words in our speech have a *falling slide* over several notes of the musical scale.

Try the two following sentences and notice that the word *there* in the first sentence has a *rising* slide, and that the word *door* in the second sentence has a *falling* slide.

Is he *there*?
Close the *door*!

Notice how these rising and falling slides are mingled in the following paragraph from one of Patrick Henry's speeches.

"The battle, *sir*, is not to the strong *alone*; it is to the *vigilant*, the *active*, the *brave*. Besides, *sir*, we have no *election*. If we were base enough to *desire* it, it is now too late to retire from the *contest*. There is no retreat but in *submission* and *slavery*. Our chains are *forged*! Their clanking can be heard

on the plains of Boston. The war is inevitable—and let it come! I repeat it, sir, let it come."

This *mingling of rising and falling slides* in speech, if it is well done, is the *first source of power in securing a pleasing speech melody*.

THIS IS THE SECOND THING TO KNOW

Not all our speaking, however, is made up of *slides*. Sometimes we *step* from one note to another. Notice the steps in the following sentence:

I'll tear all pie-
 her to ces!

Notice, also, how these steps can be arranged in another way:

 all
 to
 tear pie-
I'll her ces!

Try to read the following sentence from Lincoln's Gettysburg Speech, following the steps of the voice as they are indicated:

Four

score

and

seven

years

a-

fathers

brought

go, our

forth

on

ment a

this ti-

con-

new

ceived

dedicated

na- con-

in

to prop-

tion,

liberty,

and

the o-

si- that

tion

all

men

are

created

equal.

This arrangement of the various *steps* of the voice, if it is well done, is the second source of power in securing a pleasing speech melody.

NOTE: The distinction to be drawn between *slides* of the voice and *steps* of the voice in speaking is scarcely ever so marked as it has been made in these examples. There *are* slides and there *are* steps, but the two are mingled together. The *great truth* for the speaker to remember *first of all* is that the voice in speaking *rises and falls as the speech progresses*.

Here is the path of Chauncey M. Depew's voice in a sentence from his "Speech on Forefathers' Day."

180— —150

100— —100

80— —80

My ancestors

1 2 3 4 5 6 7 8

180— —150

100— —100

80— —80

9 10 11 12 13 14 15 16 17 18 19

having arrived in this country among the early settlers

20 21 22 23 24 25 26 27 28 29 30 31 32 33 34

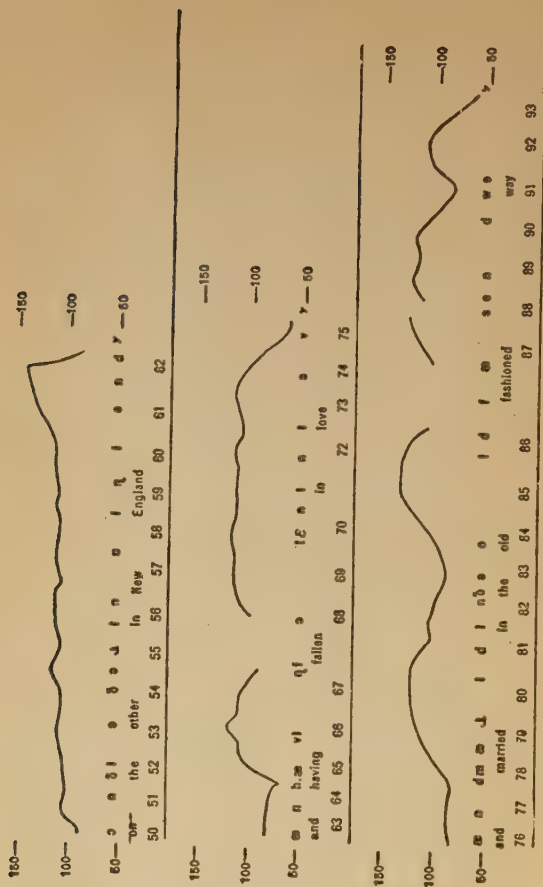
180— —150

100— —100

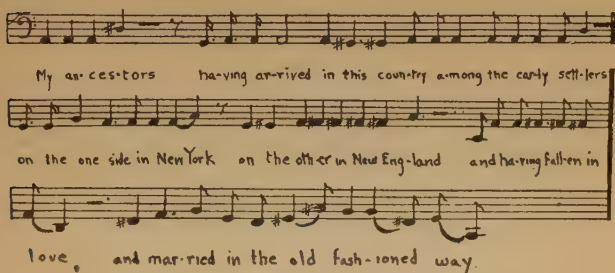
80— —80

35 36 37 38 39 40 41 42 43 44 45 46 47 48 49

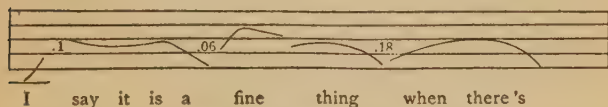
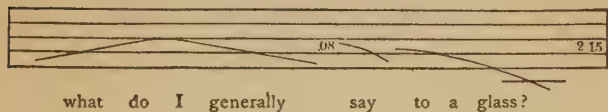
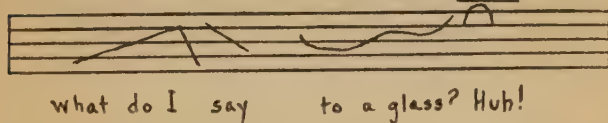
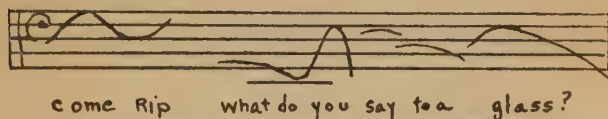
on the one side in New York



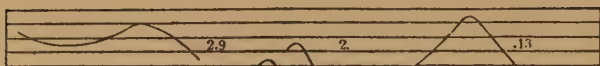
This is how this sentence would look if it were transferred to the musical scale.



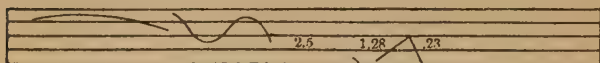
Here is the famous toast from the play "Rip Van Winkle" as spoken by Joseph Jefferson.¹⁰



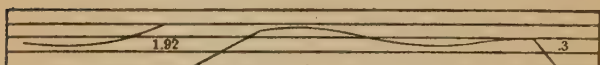
¹⁰ *Vocal Expression in speech*, Gordon-Lyman, p. 75; published by Ginn and Company, Boston.



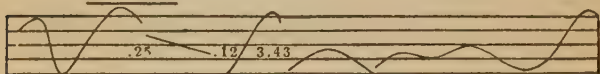
plenty in it. (*Drinks.*) Ha! So! You had it



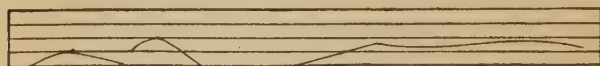
ten years ago eh? (*Drinks.*) Ah! that's



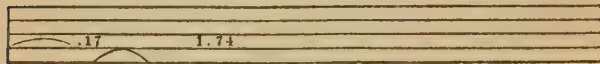
fine schnapps. I wouldn't keep it as long as that!



would I? Huh! Huh! well, here's your good health



and your family's and may they live long



and prosper. (*Drinks.*) Ah!

NOTE: The two melodies just illustrated differ very widely, of course. Depew is giving a *speech, before a large crowd, in a dignified manner*. Jefferson, on the other hand, is *reproducing the voice as it is heard in intimate conversation*.

The steps and slides of the voice will largely take care of themselves, if a speaker is really *thinking* at the time he is speaking.

However, it may be well to know the following general rule:

GENERAL RULE FOR SLIDES OF THE VOICE

The Rising Slide is used in all incompleted mental states.

The Falling Slide is used in all completed mental states.

SPECIAL CASES OF THE RISING SLIDE

I. Where one's mind is not quite made up in regard to something, the voice often takes a rising slide.

I think I shall go.
Well,—let me see.

II. All clauses and expressions in sentences where the thought is not complete, without something that follows take the rising slide.

The instructive lesson of history, teaching by example, can nowhere be studied with more profit,

or better promise, than in this Revolutionary period of America. —

In every enlightened age, eloquence has been a controlling factor in human affairs.

NOTE: Almost any of these rising slides can be changed to a falling slide, should the speaker care to utter the word with special emphasis. For instance *profit* and *promise* would have a *falling* slide, if the speaker should care to emphasize these ideas.

III. Surprise often takes the rising slide.

Let them out! No!

You! Where in the world did you come from?

NOTE: When the question has left the mind, and one is fully settled that it is "You," then the slide will take the other direction.

IV. Questions that can be answered by "Yes" or "No" take the rising slide.

Are you going?

Is he there?

You are to be there?

He is a soldier?

NOTE: When it is desired to make a question very emphatic, the rising slide may be given on all the principal syllables.

Example:

Me, there, in the dark prison?

V. The names of persons addressed, if

something more is immediately to follow, take the rising slide.

John, come here.

Fellow citizens, I am here this evening, etc.

SPECIAL CASES OF THE FALLING SLIDE

I. The end of a sentence when the thought is complete, takes the falling slide.

He hath done good service, lady, in these wars.

II. Clauses, phrases, and words, when occurring in a series, may be made more emphatic by giving each the falling slide:

Clauses:

They have discovered that political equality does not result in social fraternity; that under a democracy the concentration of greater political power in fewer hands, the accumulation and aggregation of greater amounts of wealth in individuals, are more possible than under a monarchy; and that there is a tyranny more fatal than the tyranny of kings.

Phrases:

To elevate the morals of our people; to hold up the law as that sacred thing, which, like the ark of God of old, cannot be touched by irreverent hands; to frown upon every attempt to displace its supremacy; and to unite our people in all that makes home pure and honorable, as well as to give our energies

to the material advancement of the country: these services we may render every day.

Words:

The application of steam to locomotion on land and sea, the cotton gin, electric illumination and telegraphy, the cylinder printing press, the sewing machine, the photographic art, tubular and suspension bridges, the telephone, the spectroscope, and the myriad forms of new applications of science to health and domestic comfort, to the arts of peace and war, have alone rendered democracy possible.

III. Questions that cannot be answered by "Yes" or "No" take the falling slide.

Who were there?
I pray you, who is he?
Why do you go away?

IV. Exclamations and commands take the falling slide.

Forward the light brigade!
Charge, Chester, charge!
The foe! They come! They come!

Then, sing ye birds, sing, sing a joyous song!
And let the young lambs bound
As to the tabor's sound!
We in thought will join your throng,
Ye that pipe and ye that play,
Ye that through your hearts to-day
Feel the gladness of the May!

—Wordsworth.

The Use of the Slide in Expressing Contrasts.

Wherever there are two terms contrasted, the first takes the rising slide, and the second the falling slide. If there is a choice given between three, the first two take the rising and the last the falling. Examples:

Sink or swim, live or die, survive or perish, I give my hand and heart to this vote.

Will you go to the theater, to the party, or to the beach?

NOTE: As previously pointed out, the rising and falling slides of the voice will take care of themselves if a speaker is really *thinking* at the time that he is speaking. However, it is of advantage to a speaker to know what slide is proper for any particular word, for he then can lengthen or emphasize it, and thus add to his power.

Every speaker, of course, makes up his melody as he goes along. Whether it will be successful or not depends on how well it reveals the speaker's thought.

Caution: No matter how great the temptation, never allow the voice to rise or fall merely for the sake of the sound. The thought should always govern the melody.

HERE ARE TWO GOOD LAWS TO FOLLOW

LAW I

The voice *descends* on the relatively unimportant parts of a sentence to make the *strong rising slides*, and *ascends* on the relatively unimportant parts to make the *strong falling slides*.

LAW II

In general, the *words that are to be emphasized* should be *placed higher* than the remainder of the words in the melody.

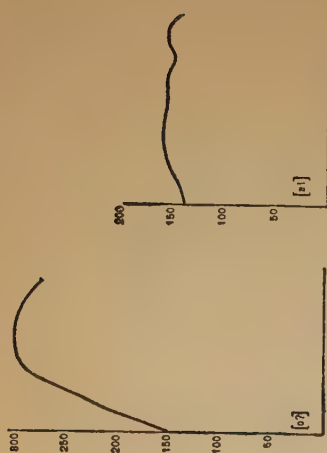
SPEECH WAVES IN SINGLE WORDS

It sometimes happens that a word has the rising and falling slides combined, so as to form a kind of wave. This may either be a wave upward (), or a wave downward (). In some cases, even, more than one wave is found (), or (). Examples of a few such waves are given on opposite page.

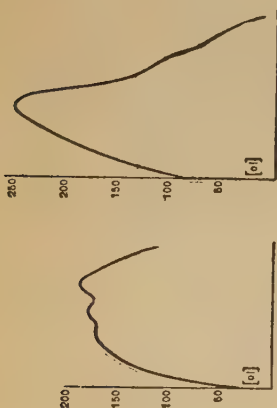
FAULTS IN SPEECH MELODY

As the skilful opera singer excels the unpracticed vocalist in his execution of melody, so the person who has had training in speech melody will excel the one who has not, and for the benefit of the student a few of the common faults in speech melody are set down below.

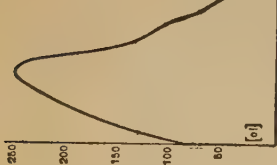
Before giving these, however, it may be well to state the general truth, *that every speech note is a slide, that it passes from one*



"Oh, "questioning."



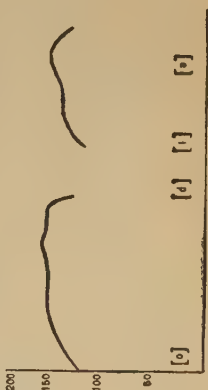
"Oh, "sorrowfully."



"Oh, "admirably."



"Oh, and really?" questioning."



"Oh dear, "sorrowfully."

degree of pitch to another without being held appreciably at any point. This does not at all conflict with what has been said about steps, for in taking steps, the voice simply stops one note (which is a slide, of course) and starts in at a new place to make another note (which is also a slide). The slides mentioned in previous lessons are merely the important slides, and it must be understood that *every speech note is in reality a slide.*

DO NOT CONFUSE SONG NOTES AND SPEECH NOTES. With the foregoing truth in mind, the student is now cautioned against the use of song notes in speech. In a large room, or sometimes in a small one, there is a tendency to prolong a word or syllable on one plane of pitch, giving a sort of *calling* effect. This turns the speech note into a song note, for this is just the difference between song and speech: *Song stays on one degree of pitch, on one note, while speech must be going either up or down, and does not stay in one place.* The best way to avoid song notes in speech is to talk to one of the front seats just as you would talk to a friend; then, keeping the same slides, talk to the back seats. "*Tell it to the audience.*" Don't say words, but *tell* them what you have to say; *get the thought to them.*

DO NOT USE TOO NARROW A RANGE OF

MELODY. One of the most common faults among inexperienced speakers, and yet one which can be easily remedied, is that of using too narrow a range of melody. Some speakers rarely use over three or four notes. Enlarge your range of melody! Remember that a speech to a thousand people is a speech to a few, greatly magnified. Just as you write a small hand on a sheet of writing paper, but write a large hand on the blackboard, so you can use a small range in talking to a small audience, but you must use a wide range in talking to a large audience. Go high and low in placing your words. Place your emphatic words higher up and make your slides longer.

DO NOT USE THE SEMITONE, EXCEPT FOR SADNESS, PITY, ETC. On the piano, and in singing, we have whole tones, or steps, and half tones. For instance, it is a full step from C to D, and only a half step from C to C-sharp. These same half tones exist in speech. Their use, however, should be confined to things *pathetic*, *sad*, *plaintive*, etc. They are used in *complaining*, *crying*, etc., but should not be introduced in ordinary speech. Often, however, whole passages, even of the most positive utterance, will be given with this semitone. You can easily detect the semi-

tone by giving the sentence, "*Are you sick, poor fellow?*" with a voice full of pity. On the word *sick* will occur a good example of the semitone. Now give the same sentence without any feeling at all. At once the difference will be apparent. The way to avoid the semitone is to *be more positive, to come clear down on your slides, to settle the thing!*

DO NOT DROP THE LAST NOTE, OR THE LAST FEW NOTES, TOO ABRUPTLY AT THE END OF THE SENTENCE. This is quite a common fault, especially with those who have a tendency to spasmodic emphasis. For instance, in the sentence, "I will not speak to him," the last two words might be dropped so suddenly that the audience would be unable to catch them.

DO NOT RUN OUT OF THE COMPASS OF YOUR VOICE. When a long word comes at the end of a sentence there is often a tendency not to start high enough, thus throwing the last syllable too low for a good tone, so that instead of being a tone at all, it is a mere whisper. Avoid this fault by *starting your melody higher*.

DO NOT ALLOW THE VOICE TO RISE AT THE END OF THE DOWNWARD SLIDE AT THE CLOSE OF A SENTENCE. This fault results very often from the preceding one and is particularly

common in outdoor speaking. Finding that the last word is started too low for a good note, the speaker puts the last part of it, or sometimes the whole last note, higher, thus sacrificing meaning for the sake of tone. Avoid this.

SOURCES OF POWER IN SPEECH MELODY

A pleasing melody will probably do as much toward attracting and holding an audience as any accomplishment the orator can have. Below are given a few sources of power in its use.

USE THE MONOTONE FOR GRANDEUR, SUBLIMITY, SOLEMNITY, AND KINDRED EMOTIONS. Where the different speech notes are *given along on one line of pitch*, although some may be rising slides and some falling, the melody is said to be the *Melody of Monotone*. This kind of melody will be found very effective for the emotions of *solemnity, grandeur, devotion, sublimity, awe, dread, terror*, etc. Example:

O Thou Eternal One, whose presence bright
All space doth occupy, all motion guide, etc.

— — — — —: — — — —
— — — — —: — — — —

USE THE SEMITONE FOR SADNESS, PITY, ETC. This direction will need no explanation. Avoid the fault just mentioned in regard to the use of the semitone. Do not overdo the matter; this is a powerful agent, and should not be abused.

USE MORE THAN ORDINARY SLIDES AND STEPS FOR SURPRISE, DELIGHT, DEFIANCE, ETC. A slide of five notes, or even more, can be used for the emotions just named. In cases of *extreme surprise, intense fear, impassioned exclamation* and *interrogation*, a slide or step of a whole octave may be used. Examples on opposite page.

KEY IN SPEECH MELODY

It has been made clear, of course, from what has already been said that *some words* in a speech are given on *high notes* and *others* on *low notes*.

This is also true of *whole sentences*, and even *whole paragraphs*, of speeches. Whether a sentence should be given in a high pitch, a middle pitch, or a low pitch depends largely upon the sentiment it expresses.

Note the two following sentences:

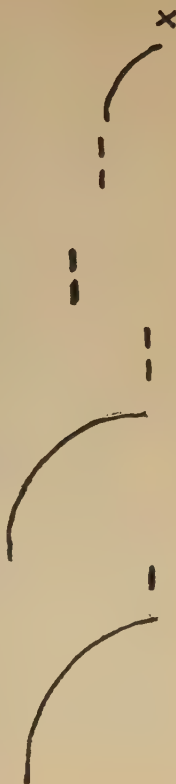
Ring the fire bell! Rouse the people!

'Tis midnight's holy hour—and silence now is
brooding o'er the still and pulseless world.

Alack the day! she's dead, she's dead!



Avaunt! Be gone! Thou hast set me on the rack.



It is evident that the *first* sentence should be given on *high pitch*, and the *second* on *low pitch*.

HERE ARE THREE RULES FOR USING HIGH, MIDDLE, AND LOW PITCH

RULE I. *Middle pitch, which is by far the most common, is used to express all ordinary thoughts, where there is no unusual emotion.*

RULE II. *High pitch may be used for gaiety, joy, laughter, great earnestness, courage, defiance, alarm, etc.*

RULE III. *Low pitch may be used for reverence, sublimity, devotion, solemnity, awe, veneration, dread, amazement, horror, etc.*

NOTE: It should be remembered that the exact notes on the musical scale which make High Pitch, Middle Pitch, or Low Pitch cannot be set down. The matter is relative, and what might be high pitch for one person might be middle pitch for another, and so on. Each speaker has a range of his own, and he should not try to imitate that of anyone else. If a sentence is to be given in high pitch, the speaker should give it in his *own* high pitch.

Read the following paragraphs aloud, each in its proper key.

High Key

What men, what patriots, what independent, heroic spirits!—chosen by the unbiased voice of the

people; chosen, as all public servants ought to be, without favor and without fear. What an august assembly of sages! Rome, in the height of her glory, fades before it. There never was, in any age or nation, a body of men who for general information, for the judicious use of the results of civil and political history, for eloquence and virtue, for true dignity, elevation and grandeur of soul, could stand a comparison with the first American Congress. See what the people will do when left to themselves; to their unbiased good sense, and to their true interests! The ferocious Gaul would have dropped his sword at the hall door, and have fled thunder-struck as from an assembly of gods!

Whom do I behold? A Hancock, a Jefferson, an Adams, a Henry, a Lee, a Rutledge!—Glory to their immortal spirits! On you depend the destinies of your country, the fate of three millions of men and the countless millions of their posterity! Shall these be slaves, or will you make a noble stand for liberty, against a power whose triumphs are already coextensive with the earth; whose legions trample on thrones and scepters; whose thunders bellow on every ocean? How tremendous the occasion! How vast the responsibility!

—Jonathan Maxcy, *The First American Congress*.

Middle Key

One raw morning in spring—it will be eighty years the 19th of this month—Hancock and Adams, the Moses and Aaron of the Great Deliverance, were both at Lexington; they also had “obstructed an officer” with brave words. British soldiers, a thousand strong, came to seize them and carry them

over sea for trial, and so nip the bud of Freedom auspiciously opening in that early spring. The town militia came together before daylight, "for training." A great tall man, with large head and a high, wide brow, their captain,—one who had "seen service,"—marshaled them into line, numbering but seventy, and bade "every man load his piece with powder and ball. I will order the first man shot that runs away," said he, when some faltered. "Don't fire, unless fired upon, but if they want to have a war, let it begin here."

—Theodore Parker, *Reminiscences of Lexington*.

Low Key

All is peace. The heights of yonder metropolis, its towers and roofs, which you then saw filled with wives and children and countrymen in distress and terror, and looking with unutterable emotions for the issue of the combat, have presented you to-day with the sight of its whole population, come out to welcome and greet you with a universal jubilee. Yonder proud ships, by a felicity of position appropriately lying at the foot of this mount, and seeming fondly to cling round it, are not means of annoyance to you, but your country's own means of distinction and defense.

All is peace; and God has granted you this sight of your country's happiness, ere you slumber in the grave. He has allowed you to behold and to partake of the reward of your patriotic toils; and he has allowed us, your sons and countrymen, to meet you here, and in the name of the present generation, in the name of your country, in the name of liberty, to thank you!—Webster, *Bunker Hill Oration*.

EXERCISES IN SPEECH MELODY

Mark the strong rising and falling slides (also any speech waves) in the following paragraphs:

You ask what I have to say in my defense,—you, who glory in the name of France, who wander through the world to enrich and exalt the land of your birth,—you demand how I could dare to arm myself against the invaders of my native rocks? Do you confine the love of home to yourselves? Do you punish in others the action which you dignify and reward among yourselves? Those stars which glitter on your breasts, do they hang there as recompense for patient servitude?

I see the smile of contempt which curls your lips. You say: This brute,—he is a ruffian, a beggar! That patched jacket, that ragged cap, that rusty belt:—shall barbarians such as he close the pass against us, shower rocks upon our heads, and single out our leaders with unfailing aim,—these groveling mountaineers, who know not the joys and brilliance of life, creeping amidst eternal snows, and snatching with greedy hand their stinted ear of corn?

Yet, poor as we are, we never envied our neighbors their smiling sun, their gilded palaces; we never strayed from our peaceful huts to blast the happiness of those who had not injured us. The traveler who visited our valleys met every hand outstretched to welcome him; for him every hearth blazed; with delight we listened to his tale of other lands. Too happy for ambition, we were not jealous of his wealth; we have even refused to partake of it.—*Andreas Hofer.*

Trace roughly (without the use of the musical scale, but much as the melody is traced in the Rip Van Winkle speech quoted above) the melody of the following sentences:

Fourscore and seven years ago, our fathers brought forth on this continent a new Nation, conceived in liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that Nation, or any nation, so conceived and so dedicated, can long endure.

We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting place for those who here gave their lives that that Nation might live.

It is altogether fitting and proper that we should do this.

But in a larger sense, we cannot dedicate—we cannot consecrate—we cannot hallow—this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract.

NOW, PUT IN PRACTICE WHAT YOU KNOW

I have just given you a *very valuable* lesson. Do not be content with doing just what I have told you to do *within* the lesson. *Strive always* in *all* your speaking, to secure a *pleasing* and *varied* melody.

Effective Speech

LESSON VIII

LESSON VIII

THE PARTS OF THE SPEECH

THE INTRODUCTION

One of the common remarks of those just entering upon their experience in speaking is *that they know what they want to say but do not know how to begin.*

Every introduction involves the problem of bringing into correct relations the speaker, the subject and the audience. Three adjustments are therefore necessary:

1. The adjustment of the speaker to the audience
2. The adjustment of the subject to the audience
3. The adjustment of the speaker to the subject

THE ADJUSTMENT OF THE SPEAKER TO THE AUDIENCE

HOW TO INTRODUCE A SPEECH BEFORE THE AVERAGE AUDIENCE

The most common sort of audience that a speaker meets is the neutral audience. The

hearers are not hostile to the speaker, nor are they friendly. They simply do not know him, or wait in an unbiased way to see what he will do. If he shall impress them well they are ready to surrender and follow his leadership. If he shall not impress them well they are not going to set much store by what he says, or may pay little attention, or perhaps, in extreme cases, they may show open hostility or leave. But they are willing to give the speaker "a chance." They will wait expectantly for a few minutes before they finally decide upon their attitude toward him. In the language of the street, it is "up to the speaker" to secure what effects he can.

It is impossible of course in estimating an introduction to tell just what proportion of the total effect is due to *what the speaker says* and what is due to the *manner* in which he says it. Both are important. However, the speaker's general attitude affects both, and the two aspects, matter and manner, may advantageously be treated together.

THE SPEAKER SHOULD BE STRONG

Probably the first essential in the adjustment of a speaker to a neutral audience is that the speaker *be strong*. By this is meant, first of all, that the speaker should be physi-

cally well developed and should be in good physical health. No speaker need shrink from speaking, of course, because he is small of stature—he may make up for his physical shortcomings by being strong intellectually, which is more important—but every speaker should strive to be physically well developed for his type, and if he happens to be muscularly weak or underdeveloped, he should at least see to it that he is in physical good health. *Oftentimes, an apparent lack of physical strength is merely a matter of posture*, and while no speaker should strive to cover up weakness by a strut, yet he may oftentimes by careful effort improve his posture so as to give the impression of at least fair vigor.

There should be present in the speaker, as an outgrowth of his physical well being, *a good voice*. This should be natural, but oftentimes, by reason of a one-sided development, the voice lags behind the general physical development. In such cases the speaker should see to it that he brings his voice up to the condition of his general physical strength. In fact, as a matter of actual experience, often a man who speaks a great deal in public has a voice more completely developed than his physical frame.

With a good general physical development, and with a good voice, should go a strong "*inner urge*." There should be a *moral earnestness* that will drive both the body and voice into a strong, clear, manly utterance. There must be no carelessness, no lackadaisical attitude. The message must seem important and the task worth doing.

THE SPEAKER SHOULD BE SINCERE

It goes without saying that a speaker should never utter anything in which he does not believe. When the thought of the speaker and his words belie each other, the voice is quite sure to reveal the fact. Nor should a speaker strive to give more weight to an utterance than it intrinsically demands. This, too, results in incongruity that spoils the effect of what is said. Truth should be uttered for just what it is, and should be allowed to stand or fall by its own merits. In this regard speakers should be careful to distinguish what is often called "pep" from genuine energy. "Pep" is superficial, while *energy* is fundamental.

THE SPEAKER SHOULD BE DIGNIFIED

Dignity is a virtue which every speaker should strive to cultivate as something indispensable to a successful introduction—as

well as to the speech as a whole. Dignity means worthiness. The utterance of an introduction should be of the sort that is worthy of the matter involved. The diction should be fitting. The truth should be of worth, and the manner of utterance should be of worth. Dignity does not mean ponderousness or slowness, although perhaps most speakers are too rapid in their utterance or too commonplace in their phrasing, and could gain in dignity by speaking more slowly and attaching more importance to what they say. The general impression given an audience should always be that *the speaker is well worth while listening to* and that *the matter is worthy of attention*.

A GOOD REPUTATION AIDS A SPEAKER

All introductions, it may be said, have their roots in circumstances preceding the actual speech, and this is especially true in regard to the character of the speaker. What an audience already knows about a speaker, before he begins to speak, will to a great measure determine the attitude with which his first sentence will be received. Every aspirant for success in speaking, therefore, should look well to his general reputation. He should see to it that every day he lives a

life that will give weight in his community to what he says. Nor should a speaker neglect his general conduct because he feels the audience may not know of it. One's conduct has a subjective influence on his utterance. Various inhibitions and associations are inevitably set up by one's past, which may either strengthen or weaken the convincingness with which a truth is later uttered.

A SPEAKER SHOULD CULTIVATE POISE

To be sincere is to acquire the surpassing power of poise. If one believes what he says, if he gives the truth such utterance as it is worthy of, if he has a clean past, then he may stand before the audience unafraid, and able to give his hearers the best that he is capable of. He will be in moral repose. He will not be fearful, nor anxious, nor a braggart, nor possessed of false modesty. He will simply be himself, and will let the truth be itself, trusting in the right as he sees it.

NEVER TRY TO APPEAR MODEST

Many writers on public speaking have exalted modesty as a characteristic of a good introduction. If the term is correctly understood, the advice to be modest is good. But rarely do beginners in speaking when told to be modest, succeed in revealing any-

thing but self-effacement, self-belittlement, or on the other hand, self-exaltation. In talking about themselves they either render themselves unworthy to be heard in the opinion of the audience, or become egoists. It is better, probably, to strive simply to be well poised, to be strong and yet not self-assertive, than to try to be modest.

THE SPEAKER SHOULD BE HUMAN

The speaker may be strong and sincere, and yet fail to attain more than a cold, intellectual success. To succeed fully, the speaker should possess that elusive quality called "humanness." It is difficult to particularize in regard to this quality. Doubtless one of its greatest components is sympathy.

THE SPEAKER SHOULD BE SYMPATHETIC

To sympathize with another means to enter into his joys and sorrows, and every speaker should therefore know the joys and sorrows of his audience, not only its great joys and great sorrows but also its little slants of likes and dislikes, of pity and compassion, of loneliness and homelessness. He should have entered into life fully, himself, and have stored up many personal experiences common to the whole race. He should

“project himself” into the experience of the audience and speak as much as possible from their viewpoint. Such an attitude on the speaker’s part will tend to make him moderate and charitable. It will tend to make him more democratic. It will help the audience to think of him as one of themselves.

CULTIVATE HUMOR BUT NOT WIT

Humor goes a long way in establishing the bond of sympathy between the speaker and his audience, but the speaker should always be careful to distinguish between humor and wit. Let the student consider carefully the distinction between wit and humor as set down by Webster’s *New International Dictionary*:

“*Wit* is more purely intellectual than humor, and implies swift perception of the incongruous. It is primarily verbal in its expression, and depends for its effect chiefly on ingenuity or unexpectedness of turn, or novelty of application; *humor* commonly implies broader human sympathies than *wit*, so that its sense of the incongruous is more kindly, and is often blended with pathos. . . . ‘Only Shakespeare had that true sense of *humor*, which, like the universal solvent sought by the alchemists, so fuses together all the

elements of a character (as in Falstaff) that any question of good or evil, of dignified or ridiculous, is silenced by the apprehension of its thorough humanity.' (Lowell.)" Let the speaker therefore never display his mental agility at the expense of wounding any human heart. Rather let him bind up the wounded spirits of his audience, and let his humor shine upon them as the welcome sunshine of springtime. Let the speaker remember that he also is a human being, and let him include himself in his gentle gibes.

HOW TO INTRODUCE A SPEECH BEFORE A HOSTILE AUDIENCE

To make a successful beginning before a hostile audience is, of course, a difficult task. Occasionally it is impossible to do it at all, and if a speaker feels that the task is too great, he would better not speak, waiting a more favorable opportunity to present his views, or turning over the speech to someone to whom the audience will listen more agreeably. But on most occasions, though hostile, the audience may be expected to behave somewhat more moderately than a mob, and it is very possible to succeed in securing moderate quiet and attention, which may later be turned to good effect.

In appearing before a hostile audience, the characteristics already mentioned as necessary before a neutral audience, should be carefully preserved. The speaker should be strong, he should be sincere, and he should be human. But these characteristics should be possessed in a much higher degree.

TO SPEAK BEFORE A HOSTILE AUDIENCE A
SPEAKER MUST POSSESS ALL GOOD QUAL-
ITIES TO A HIGH DEGREE

The strength in the speaker should certainly be of the highest degree. He must not only stand as a man among men, but he must stand as a hero and a champion. His attitude must reveal courage in every line. His voice must ring as the voice of a commander. Yet he must be the acme of self-control and poise. He must be dignified and yet human. If the audience is hostile to him personally, he must fall back upon his subject and strive to make its importance outweigh any dislike for him as a man or speaker. If the dislike of the audience is for the subject he must strive to make his own popularity carry the unpopular subject.

Sometimes triumphs in speaking before so-called hostile audiences seem to have been secured by the assuming of an attitude of open

hostility or defiance. Roosevelt is quoted as follows from a speech made at Lincoln, Nebraska, the home of the opposing candidate, Bryan:

"Ladies and Gentlemen of Nebraska: The Republican Party is for the gold standard, and it is for the gold standard in Nebraska the same as any other state."

IT IS BETTER NOT TO BE DEFIANT BEFORE A HOSTILE AUDIENCE

Such beginnings are doubtless sensational and seem to be directed at a hostile audience, but probably the audience is not as hostile as it is supposed to be. Roosevelt, doubtless, was not entirely disliked as a man, and there was probably abroad in the audience a desire to hear him coupled with a feeling that his speech would not change many votes in Nebraska anyway.

On the whole, advice to be openly defiant or hostile, is bad advice. The speaker should rather fall back upon courageous conciliation. He should never be weak, nor abandon for one minute his position, but he should accentuate the virtues of humanness, sympathy, democracy, and moderation. Says Winans¹: "Hostility cannot survive the sharing of a

¹*Public Speaking*, Winans, p. 261, The Century Company, New York.

common emotion, and especially is it blown away by a gale of laughter."

HOW BRYAN CONTROLLED A HOSTILE AUDIENCE

Bryan's first sentence in a speech at Ann Arbor, Michigan, when two thousand students, mostly Republican, came to hear him with the intention to at least make it difficult for him to speak, well illustrates the balance to be sought between sincerity, courage, and the human quality. Said Bryan: "Mr. Chairman (applause and uproar), Ladies and Gentlemen: (prolonged applause and uproar). If I were an imperialist (applause and long continued uproar), I would call out an army to suppress you, (hisses, uproar, and catcalls, long continued) but I'm not." (Applause and less uproar.)

HOW TO INTRODUCE A SPEECH BEFORE A FRIENDLY AUDIENCE

The introduction in the case of a friendly audience does not present a serious problem. The audience will even condone, in this case, slips in diplomacy on the part of the speaker, and even a poor presentation of the subject. However, every speaker should strive not to throw away any friendliness toward either

himself or his subject, and he should try, if it is at all possible, even to heighten any good impression that has preceded him.

GENERAL SUGGESTIONS AS TO ATTITUDES TO AVOID

Do Not Scoff. Every speaker should avoid those attitudes, both as to matter and manner, which are generally summed up by the words *scorn*, *derision*, and *contempt*. He should never *flout*, *mock*, *rail at*, *taunt*, *ridicule*, or *deride* his audience. He should avoid all *jeers*, *gibes*, and *sneers*. Such attitudes only tend to alienate an audience, and it is gravely questionable whether these attitudes should ever be assumed toward subjects or persons against whom the audience itself is openly hostile. They often leave rankling wounds, and later, when it is desirable to secure the co-operation of those thus assailed, the path to conciliation may be found closed.

Do Not Assume an Argumentative Attitude. To assume an openly argumentative attitude is quite likely to antagonize an audience. Rather is it better to assume that the audience is neutral. To assume that an audience is friendly, when it is not, is to open one's self to the charge of being insincere. To assume that the audience is uninformed

may be to humiliate them. Both of these paths are hazardous. It is better to go straight at the task without too much assumption of any sort. Of course, the speaker should always remember the advice given in a previous Lesson to the effect that the way to get an audience to accept any belief is to show that it coincides with a belief already held. Such a procedure strives to win the auditor as a friend, and not to annihilate him as an antagonist.

Benjamin Franklin, who was, it must be granted, somewhat of a diplomat, and a man with some success in getting others to do what he wished to, is very pertinently quoted on this matter of the argumentative attitude by Stratton²:

“While I was intent on improving my language, I met with an English Grammar (I think it was Greenwood’s), at the end of which there were two little sketches of the arts of rhetoric and logic, the latter finishing with a specimen of a dispute in the Socratic method and soon after I secured Xenophon’s “Memorable Things of Socrates,” wherein there are many instances of the same method. I was charmed with it, dropped my abrupt contradiction and positive argumentation, and put on the humble inquirer and doubter . . . I found this method

² *Public Speaking*, Stratton, p. 77, Henry Holt and Co., New York.

safest for myself and very embarrassing to those against whom I used it; therefore I took delight in it, practised it continually, and grew very artful and expert in drawing people, even of superior knowledge, into concessions, the consequences of which they did not foresee, entangling them in difficulties out of which they could not extricate themselves, and so obtaining victories that neither myself nor my cause always deserved. I continued this method some few years, but gradually left it, retaining only the habit of expressing myself in terms of modest diffidence; never using, when I advanced anything that might possibly be disputed, the words *certainly*, *undoubtedly*, or any others that give the air of positiveness to an opinion; but rather say *I conceive*, or *apprehend*, a thing to be so and so; *it appears to me*, or *I should think it so and so*, for such and such reasons; or *I imagine it to be so*; or *it is so if I am not mistaken*. This habit, I believe, has been of great advantage to me when I have had occasion to indicate my opinions, and persuade men into measures that I have been from time to time engaged in promoting; and as the chief ends of conversation are to *inform* or to *be informed*, to *please*, or to *persuade*, I wish well-meaning, sensible men would not lessen their power of doing good by a positive, assuming manner, that seldom fails to disgust, tends to create opposition, and to defeat every one of those purposes for which speech was given to us, to wit, giving or receiving information or pleasure. For if you would inform, a positive and dogmatical manner in advancing your statements may provoke contradiction and prevent candid attention. If you wish information and improvement from the knowledge

of others, and yet at the same time express yourself as firmly fixed in your present opinions, modest sensible men who do not love disputation will probably leave you undisturbed in the possession of your error. And by such a manner you can seldom hope to recommend yourself in *pleasing* your hearers, or to persuade those whose concurrence you desire. Pope says, judiciously:

“Men should be taught as if you taught them not,
And things unknown purpos'd as things forgot”;
further recommending to us

“To speak, 'tho sure, with seeming diffidence.”

Avoid All Tricks. To tell a speaker to avoid all tricks in his introductions is simply to advise him that he must be sincere. Confidence is the basis of the best human relations and when a speaker has once lost the confidence of his audience, he can never succeed as well with them later. The speaker should not exaggerate the importance of his subject; neither should he ask for attention to it as a matter of pity or “a feeling for the under dog” when such attitudes are not entirely justified. The style should not be of a sort that cannot be maintained throughout the speech, for such a beginning obtains a hearing “under false pretenses.” Never should a speaker promise more than he can do. Never should he state wittingly that he is going to prove one thing and end by proving an-

other. Surprises, alarm, and spectacular appeals should be avoided, unless they are genuine, which is seldom.

ADJUSTMENT OF THE SUBJECT TO THE AUDIENCE

A GENERAL SURVEY OF THE WHOLE FIELD OF THE SPEECH IS OFTEN OF VALUE

At the same time that a speaker is seeking to secure a favorable adjustment between himself and the audience, he should seek to secure a favorable adjustment between his subject and the audience. Oftentimes a subject is so new to the audience that they cannot at once enter intelligently upon a detailed discussion of it. In such cases *a general survey of the subject itself and especially of its relation to allied subjects with which the audience is already familiar* will be found of great value. This procedure is well stated in the following paragraph²:

"If an army surgeon were to read before a medical society a paper on the prevention of typhoid by means of the new inoculation treatment, he would not have to explain the nature of the illness or the technique of inoculating. He could proceed immediately to a discussion of the effect of the treatment,

² *Effective Public Speaking*, Robinson, p. 58, La Salle Extension University, Chicago.

knowing that those listening would have a good general background of understanding. But if he were to make an address to soldiers to convince them that they ought to submit to inoculation, then he would have to give them elementary information about medicine. In his introduction he would have to offer a simple explanation of the causes of typhoid and the manner in which the disease runs its course. Then he would have to tell how inoculation is accomplished and what it is supposed to do to the organism. "After that the soldiers might be expected to follow the arguments and understand the statistics of successful treatment."

The following introduction well illustrates the general survey that is often necessary. It will be observed that in this case the audience were probably neutral or even friendly, for the speaker spends no time in seeking an adjustment between himself and the audience. The student should notice, also, that, the speech being made to a San Francisco audience, the speaker refers three times to the Golden Gate, something *familiar* to his hearers.

THE REMOVAL OF HELL GATE REEF

"Hell Gate Reef, also known as Hallet's Point Reef, was a subaqueous rock in the channel at the entrance to New York Harbor from Long Island Sound, Hell Gate being the name of the harbor entrance, corresponding to the Golden Gate, the name of the entrance to San Francisco Harbor. Hell Gate

is a much narrower, and a more tortuous and treacherous entrance than the Golden Gate, and therefore the obstruction offered by this rock was a much more serious menace to navigation than a similar obstruction would be in the Golden Gate. During the old sailing ship days an average of one vessel out of fifty making the passage was damaged or wrecked.

"The rock covered an area of about three acres and above the plane of the bottom of the channel the mass contained about 300,000 tons of rock. For more than a hundred years efforts were made to remove this rock but without success. The difficulties were due to the impossibility of holding in place drill barges or any other form of platform from which to conduct operations under the usual methods of removing subaqueous rock, the cross currents and eddies that played over and about the rock, especially at certain stages of the tide, being so strong that no satisfactory progress could be made with the work."⁴

DEFINITION OF TERMS USED IS OFTEN USEFUL IN AN INTRODUCTION

Another device that is very helpful in making the adjustment between the subject and the audience is *definition*. Notice the definition in the following introductory paragraph to a chapter in a recent book on "The Inferiority Complex."⁵ Notice, also in addi-

⁴ Speech of Mr. Layne, in a University of California Extension Division class in Public Speaking.

⁵ *Purposive Speaking*, Robert West, The Macmillan Company, New York.

tion to the definition, the general survey of the subject.

“Among the newer words that now pass current in description of the mental states one of the most common, and one of the most commonly misunderstood, is the term *complex*. Each is now asking his neighbor, ‘Brother, do you have any complexes?’ One would imagine that those who ask such questions think of complexes as spiritual carbuncles or tumors in the soul. They are making out of a comparatively simple idea a very mysterious one. *An idea or human relationship that has through one’s experience become fraught with emotional significance is a complex.* One of the easiest ways, therefore, of stirring up a complex is to mention the word standing for this idea of relationship. Naturally, then, all of us have dozens of well-developed complexes. All of us have death complexes; that is, the mention of subjects related to death causes an emotional response. We all have sex complexes. We all have complexes connected with various agencies in the world that are dangerous to human life; that is, we have fear complexes. These complexes may be concerned with pleasant or unpleasant emotions. So, whereas twenty years ago we had hates, loves, prejudices, fears, enthusiasms, etc., we now have complexes.”

OFTEN AN INTRODUCTION MAY INCLUDE
AN ANNOUNCEMENT OF THE SPEAKER’S
PURPOSE

It is often advantageous for a speaker to announce his purpose. If the purpose is ac-

ceptable to the audience, this is especially true, for it centers attention and fosters favorable anticipation.

The following opening paragraph from a magazine article on athletics briefly and pointedly sets forth the purpose of the writer.⁶

"Intercollegiate athletics provide a costly, injurious, and excessive régime of physical training for a few students, especially those who need it least, instead of inexpensive, healthful, and moderate exercise for all students, especially those who need it most."

The following paragraphs, taken from the introduction of one of President Wilson's speeches, while containing some argument, set forth the general purpose of the speech.⁷

"I have sought this opportunity to address you because I thought that I owed it to you, as the council associated with me in the final determination of our international obligations, to disclose to you, without reserve, the thought and purpose that have been taking form in my mind in regard to the duty of our Government in these days to come, when it will be necessary to lay afresh and upon a new plan the foundations of peace among the nations.

"It is inconceivable that the people of the United

⁶ From the *Atlantic Monthly*, November, 1925; quoted by Foster, *Argumentation and Debating*, Houghton Mifflin Company, Boston.

⁷ From Woodrow Wilson's "Fourteen Points" speech. Quoted in *The Forum of Democracy*, Watkins and Williams, published by Allyn and Bacon, Boston.

States should play no part in that great enterprise. To take part in such a service will be the opportunity for which they have sought to prepare themselves by the very principles and purposes of their polity and the approved practices of their Government ever since the days when they set up a new nation in the high and honorable hope that it might in all that it was and did show mankind the way to liberty. They cannot, in honor, withhold the service to which they are now about to be challenged. They do not wish to withhold it. But they owe it to themselves and to the other nations of the world to state the conditions under which they feel free to render it.

"That service is nothing less than this—to add their authority and their power to the authority and force of other nations to guarantee peace and justice throughout the world."

When the audience is hostile to the purpose of the speaker, it is usually inadvisable to bluntly state the purpose at the beginning of the speech. The introduction should rather in this case call up beliefs that are already firmly established in the minds of the audience, and then, later, one by one, the features of the new purpose should be likened to these firmly established beliefs, so that in the end the hearer, of his own volition, will agree with the speaker,—a thing which he probably would not do if opposed directly in the opening paragraph of the speech. This

is the well-known procedure of "seeking common ground," and it should never be neglected when dealing with a hostile audience.

An illustration of this policy of "seeking common ground" is found in the introduction printed below.⁸ The audience is not openly hostile, but there is a feeling in the mind of the speaker that they may be none too willing to accept such sentiments as he later utters. ("The individual man has been lost from sight in the organization. Economic freedom has become a thing of the past. Great masses of the people are bound by a system of slavery.")

"Scientists tell us that the earth is held in its orbit and all mundane life is made possible by the balancing of two mighty conflicting forces; and that to suspend the action of either of them would be to destroy the whole system of the universe. Suspend, if possible, the world's centrifugal force, and all objects will be pulled toward the center of the earth with a force that will crush to atoms every living thing on its surface. Suspend, if you can, the world's centripetal force, and all the mighty monuments of our boasted civilization, will, in the twinkling of an eye, be hurled thousands of miles into space. And yet, so nicely are these forces balanced,

⁸ From a college oration by John J. Parker, quoted by Shurter, the *Rhetoric of Oratory*, p. 258, The Macmillan Company, New York.

the one against the other, that the tiniest fly can crawl along yonder ceiling without being disturbed by either of them.

"These two forces in the physical words have their counterparts in human life. Here, too, we have two mighty conflicting forces; and here, too, life, progress, and happiness depend upon their being properly balanced. But these forces we call, not acceleration and gravity, but institutionalism and individualism. Institutionalism alone would draw the individual into the heart of the institution, crushing out his initiative, his energy, and his ambition. Individualism alone would hurl him out of society, where his initiative, his energy, and his ambition would be absolutely worthless to himself and to the world. Civilization in any form depends upon the balancing in some way of these two mighty forces; and the great problem in human life is to give the proper place to the individual and to the institution.

"Now I wish it to be understood in the beginning that I am not fighting against institutions. Organization is a necessary element in life. Two men working together can do more than the same men working apart. 'Where two or three are gathered together in my name,' says Christ, 'there am I in the midst of them.' But we should never forget that, important as these institutions are, they are not the whole of life—that, before you can have an organization, you must have somebody to organize—that the individual man is the great central fact in human affairs, and that in promoting his welfare the institution finds its sole excuse for existence."

OFTEN A SPEAKER MAY ANNOUNCE THE
PLAN OF HIS SPEECH IN HIS INTRODUC-
TION

Many writers upon public speaking advise the announcing of the plan of the speech in the introduction. Without doubt under certain circumstances such a procedure is good. However, on most occasions it is probably advisable not to announce the plan.

The announcing of the plan is doubtless of most value when the audience is friendly to the speaker and his subject and when the plan to be used is inherently interesting, that is, when the audience is eager to go on to the development of the various divisions of the speech as announced in the plan. Often, however, since the propositions involved in the plan must be highly abbreviated, there is the chance that they may not be stated so as to reveal the true interest that the divisions of the speech really warrant.

To postpone the announcing of the various divisions of the plan until the speaker is ready to develop each in its turn, is probably the better policy. The audience is thus kept in a constant state of expectancy. No one in the audience can say at any time, "Oh, I've heard all he's going to say before," or "He can never prove those propositions," for they

will not know what the propositions are. In other words, no one in the audience will have a chance to "close his mind" to the speaker's efforts. Often, too, it is best to present evidence first, and the conclusion later, especially when the new proposition is in conflict with already accepted propositions, and this is precluded by announcing the plan in the introduction.

Where there is an announcement of the plan, the following paragraph may be taken as a good example.⁹

(After the preliminary parts of the introduction)
"I shall now show that a minimum wage law in Washington and Oregon would make the condition of our laborers even worse than my colleague has predicted: and this for two additional reasons:—First, it would ruin many business concerns or drive them to other states; Second, in still other ways it would aggravate our already serious problems of unemployment.

"First let us consider how the minimum wage will injure business."

The second paragraph of the following introduction announces the plan of the speech in the form of questions:¹⁰

⁹ Intercollegiate Debate, quoted by Foster, *Argumentation and Debating*, Houghton Mifflin Company, Boston, Massachusetts.

¹⁰ Student Oration by James Henry Mays, 1895; quoted by Shurter, *The Rhetoric of Oratory*, p. 232, The Macmillan Company, New York.

"The nation is composed of individuals, as the mass is composed of atoms. In the beautiful discovery of Newton we learn that the same law which governs the smallest atom governs also the largest mass, even to the universe of planets and suns. Individuals bound in fellowship by one great rule of right consent to have the fierceness of their nature restrained for the common welfare. They are constrained to live with common purposes, strive for common advancement, rejoice in common blessings, suffer common disasters; in common they glory in mutual happiness, and in the victories of peace, no less renowned than war. So nations, after squandering their resources upon the art of destruction, after ages of dreadful warfare, are likewise coming to realize the awful folly of continual discord. They, too, are beginning to appreciate the significance of moral laws; to beware lest they disregard the divine command, 'Love thy neighbor as thyself'; to observe the same great rule of right that binds individuals in fellowship.

"This growing spirit of mutual helpfulness we call Internationalism. What is the origin, the development, the mission of this bond of fellowship among the nations?"

THE ADJUSTMENT OF THE SPEAKER TO THE SUBJECT

SPEAKERS SHOULD SPEAK ON THEMES
WHICH ARE FAMILIAR TO THEM

Not much need be said concerning the adjustment of the speaker to his subject, as this very largely takes care of itself. Rarely is

any man called upon to speak on a theme concerning which he knows very little. No one would probably think of asking a cobbler to speak on "Rembrandt's Portraits," nor a musician to speak on "Efficiency in Brick Laying." Yet here is perhaps a word of caution for every speaker: *Never speak on a topic which you do not feel able to treat adequately.* It is better for a speaker never to speak than to discuss something with which he is not familiar, for he will be sure in such a case to make slips, often slips of which he is utterly unaware, which will destroy confidence and work havoc with his reputation.

A SPEAKER MAY OFTEN TELL WHY HE HAS AN INTEREST IN HIS SUBJECT

Sometimes it happens, however, that a speaker is really well informed on a topic which one would not suppose him to be well informed upon. This often happens in the case of business men whose leisure has been devoted to the study of some art or sport, or who have been especially interested in civic affairs. Bankers are often well qualified to speak on music or golf, and any wide-awake business man might well discuss traffic problems. In such cases, a word of explanation

as to how the speaker came to be interested in the topic under discussion, or in regard to the time he has spent in studying the problem, or concerning some special experience he has had which gives him especial right to speak on the particular topic, is in order. Care must be used in such remarks not to give an impression of egotism. All should be done with modesty.

RHETORICAL STYLE IN THE INTRODUCTION

An introduction should possess, of course, the general qualities of style sought in all writing and speaking, but there are certain qualities of styles that are indispensable and may well be emphasized.

THE RHETORICAL STYLE OF AN INTRODUCTION SHOULD BE CLEAR

Nothing is more essential in an introduction than to be clear. If there is a word or phrase employed at the very beginning of a speech that is not understood by the audience, the speaker labors under a severe handicap until the matter is cleared up. Care should therefore be exercised that all words and phrases which the audience may not understand are clearly defined, and made plain by reference to such experience as the

audience already has. "A man should not declare that he is going to explain the manufacture of *paper cutters*, and then later proceed to describe the making of those frames found in stores into which rolls of wrapping paper are fitted underneath a long cutting blade, because to most people the expression 'paper cutters' means dull-edged, ornamental knives for desks and library tables. His introduction would not be clear."¹¹

Essential to the matter of clearness in an introduction, and associated also with the requirement that the introduction be interesting, is the careful avoidance of a too lengthy development of the historical phases of the subject. Not every subject requires a summary of the history of Babylonia, Egypt, Greece, Rome, France, and England. Students should learn early to come to their subjects without too great delay.

What is known as "drift" in a speech should be most carefully sought for in an introduction. Everybody desires all the time during a speech to know "what the speaker is driving at." Of course, suspense is a powerful factor in holding interest, but it should be used with moderation, and no audi-

¹¹ Stratton, *Public Speaking*, p. 73, Henry Holt & Co., New York.

ence, especially in an introduction should long be allowed to remain puzzled.¹²

False leads are always bad in an introduction. It is a poor policy to enumerate three or four phases of the subject and then to discuss but two or three of them. The audience, under such circumstances, is always waiting for those points not yet treated, and when the speech is closed without any treatment whatever of some of the points enumerated, it is greatly disappointed.

EVERY INTRODUCTION SHOULD BE INTERESTING

Next to clearness, interest is essential in an introduction. The subject should be presented arrestingly, strikingly, and compellingly. "If a minister were to state plainly that he was going to speak on the truth that 'it is more blessed to give than to receive,' his congregation might turn its attention to its own affairs at once because the topic promises no novelty. But if he declares that he is going to make a defense of selfishness, he would surely startle his hearers into attention, so that he could go on to describe the

¹² A good presentation of this matter of "drift" may be found in a book, entitled *Handbook of Public Speaking*; by John Dolman, Jr., of the University of Pennsylvania; Harcourt, Brace & Co., New York.

personal satisfaction and peace of mind which comes to the doers of good deeds.”¹³

Care should be exercised, however, that the introduction be not made too interesting. To have an exceedingly interesting introduction and then follow it by a dull treatment is the height of folly, for it violates that very wise advice to a speaker, “Never arouse an anticipation that you cannot satisfy.”

THE INTRODUCTION SHOULD BE NATURAL

Oftentimes a speaker who has spent much time upon the preparation of his theme comes before an audience with an interest that leads him into a style that is out of harmony with the state of mind found in the audience. There is an enthusiasm in the speaker that seems to his audience to be unwarranted. Every speaker should carefully consider the state of mind of his audience and do what is natural under the circumstances.

Sometimes the effort expended in trying to build a good introduction to a speech results in an over-wrought introduction. Highly figurative and rhythmical language should be excluded. “Imagination and music are the blossoms of the mind which spring from the deep root and the strong branch of experi-

¹³ *Public Speaking*, Stratton, p. 74, Henry Holt & Co., New York.

ence and thought. They are the products of thinking and feeling that have grown vigorous, harmonious, vital. The law of growth in a speech is like the law of growth in a plant, first the mental seed and the mental blade, then the emotional lesson and the full fruit. Exaggerations in statement, in feeling, and in form of expression should be avoided.”¹⁴

THE STYLE OF AN INTRODUCTION SHOULD BE ELEGANT

Perhaps one of the best words to describe a successful introduction is the word *elegant*. A thing is *elegant* when it is marked “by careful and tasteful selection or execution; when it is characterized by grace, propriety and refinement; when it has finish and simplicity; when it is keenly discriminative and appreciative.”¹⁵ So, an introduction should be.

TYPES OF INTRODUCTIONS

Several types of introductions may be listed as satisfying the requirements already set down. Not all the principles that have been mentioned are illustrated in each type of

¹⁴ Hollister, *Speech Making*, p. 125, George Wahr, Ann Arbor, Michigan.

¹⁵ Webster's *New International Dictionary*, G. & C. Merriam Co., Springfield, Mass.

introduction, for some speeches demand the emphasis of one principle and others the emphasis of another. However, the listing of the following types together with the appended examples will, no doubt, prove suggestive to the inexperienced speaker.

Insisting upon the Importance of the Subject

The type of introduction which insists upon the importance of the theme is one of the most common. In this sort of introduction the speaker generally boldly asserts the importance of the subject, and offers a few facts (the preliminary survey, often) to support his assertion. The following example will make this plain:

THE NATURAL WEALTH OF THE LAND AND ITS
CONSERVATION

"In the movement of modern times, which has made the world commercially a small place and has produced a solidarity of the race such as never before existed, we have come to the point where we must to a certain extent regard the natural resources of this planet as a common asset, compare them with demands now made and likely to be made upon them and study their judicious use. Commerce, wherever untrammelled, is wiping out boundaries and substituting the world relation of demand and supply for smaller systems of local economy. The changes of a single generation have brought the na-

tions of the earth closer together than were the states of the Union at the close of the Civil War. If we fail to consider what we possess of wealth available for the uses of mankind, and to what extent we are wasting a national patrimony that can never be restored, we might be likened to the directors of a company who never examined a balance sheet.”¹⁰

—*James J. Hill* in a speech before the Congress of Governors in Washington in 1907.

Promising a Reward to the Audience

Closely akin to the introduction that insists upon the general importance of the theme is the introduction which sets forth the importance of the theme to the members of the audience, that is, promises the audience that if they will listen they will hear something that will be of value to them. The following example well illustrates such an introduction.

THE PUBLIC CAN SECURE THE RAILROAD SERVICE IT WANTS

“Our railroads are so intimately a part of the social and economic life of every citizen of our great Commonwealth, that I welcome the opportunity of talking to an Organization which through its ramifications can carry a message to every point in our broad land.

“I want first to impress upon you that my prob-

¹⁰ *Modern Eloquence*, Vol. IV, p. 193, Modern Eloquence Corporation, New York.

lem as a railroad officer is also your problem. You are vitally interested personally in efficient and economic railroad service. You must largely travel and you must in the main transport your goods by railroads.

"You are vitally interested in the financial soundness of the railroads: directly, if you own railroad stocks or bonds; or if not, then indirectly, through your life insurance, fire insurance, savings banks, and mutual protective associations because the large proportion of their assets is railroad securities. You should not overlook this personal interest."¹⁷

—*William Wallace Atterbury*, before the National Retail Drygoods Association, New York, 1922.

Referring to Current Discussion

Referring to current discussion is a variation of insisting upon the importance of the theme. If there is so much talk and if there are so many articles upon a subject, then it must be of interest to people in general, and usually of importance. The following three introductions are examples of variations of this procedure:

OUR ALIEN AND ANTI-SEDITION LAWS¹⁸

1. In the last issue of the *Literary Digest* there was a very interesting article on the

¹⁷ *Modern Eloquence*, Vol. IV, p. 1, Modern Eloquence Corporation, New York.

¹⁸ Quoted from Professor Edward A. Post, of Boston, in *Public Speaking for Business Men*, Hoffman, p. 35, The McGraw-Hill Book Company, New York.

alien and anti-sedition laws now before the Congress.

2. A short while ago, when I was looking up a reference in the *Literary Digest* of February 7, I was attracted by the leading article in the issue on the alien and anti-sedition laws then before the Congress.
3. The fact that the people in general have at last become alarmed by the seditious acts of certain aliens in our midst, leads us to investigate the real nature of this alarm.

Referring to an Associated Event or Scene

Often the occasion of a speech suggests to the speaker a similarity to some event or scene in his past experience. If this event is of value in aiding the speaker to accomplish the particular purpose before him in his introduction, it may well be made use of. Often these scenes will point the significance of the occasion or its importance. The two following introductions are particularly fitting to the occasions on which they were given.

“There is a modern English picture which the genius of Hawthorne might have inspired. The painter calls it, ‘How they met themselves.’ A man and a woman, haggard and weary, wandering lost in a somber wood, suddenly meet the shadowy figures of a youth and a maid. Some mysterious

fascination, fixes the gaze and stills the hearts of the wanderers, and their amazement deepens into awe as they gradually recognize themselves as they once were: the soft bloom of youth upon their rounded cheeks, the dewy light of hope in their trusting eyes, exulting confidence in their springing step, themselves blithe and radiant with the glory of the dawn. Today, and here, we meet ourselves. Not to these familiar scenes alone—yonder college green with its reverend traditions; the halcyon cove of the Seekonk, upon which the memory of Roger Williams broods like a bird of calm; the historic bay, beating forever with the muffled oars of Barton and Abraham Whipple; here, the humming city of the living; there, the peaceful city of the dead;—not to these only and chiefly do we return, but to ourselves as we once were. It is not the smiling freshman of the year, it is your own beardless and unwrinkled faces, that are looking from the windows of University Hall and Hope College. . . . Happy the worn and weary man and woman in the picture could they have felt their older eyes still glistening with that earlier light, and their hearts yet beating with undiminished sympathy and aspiration. Happy we, brethren, whatever may have been achieved, whatever left undone, if, returning to the home of our earlier years, we bring with us the illimitable hope, the unchilled resolution, the inextinguishable faith of youth.”¹⁰

—*George William Curtis*, Commencement Address, Brown University, 1882.

¹⁰ Quoted by Shurter, *The Rhetoric of Oratory*, p. 68. The Macmillan Company, New York; from *Orations and Addresses*, George William Curtis, Vol. 1, p. 315.

"The view from this spot bears some resemblance to that which greets the eye at Rome. In sight of the Capitoline Hill, up and across the Tiber, and overlooking the city, is a hill, not rugged or lofty, but known as the Vatican Mount. At the beginning of the Christian era an imperial circus stood on its summit. There gladiator slaves died for the sport of Rome, and wild beasts fought with wilder men. . . . Seen from the western slope of our Capitol, in direction, distance, and appearance, this spot is not unlike the Vatican Mount, though the river that flows at our feet is larger than a hundred Tibers. The soil beneath our feet was once watered by the tears of slaves, in whose hearts the sight of yonder proud Capitol awakened no pride and inspired no hope. But, thanks to God, this arena of rebellion and slavery is a scene of violence no longer! This will be forever the sacred mountain of our Capitol. Here is our temple; its pavement is the sepulchre of heroic hearts; its dome, the bending heaven; its altar candles, the watching stars."²⁰

—*President Garfield*, Memorial Day Address, Arlington Cemetery.

Reference to the Occasion

Reference may often be made to the immediate occasion. The two following introductions use this device. The first, from a speech upon the budget system in Government, before a Government Conference, by

²⁰ Quoted by Shurter, *The Rhetoric of Oratory*, p. 69; The Macmillan Company, New York.

Charles G. Dawes, at the time of speaking a General in the United States Army, and now Vice-President, is somewhat Rooseveltian in its fearlessness, but serves well to create interest and secure the business atmosphere which the speaker desires. The second, from a speech at the Peace Jubilee, Chicago, in 1898, by the late James B. Angell, President of the University of Michigan, is more diplomatic, and accomplished a similar change in atmosphere.

"It is a great handicap to a business man, in a business meeting, called to discuss routine business, to have this kind of an introduction (referring to a rather formal but highly eulogistic introduction by President Harding); to be surrounded by this intangible, imponderable atmosphere of dignity and restraint which pervades Government gatherings and which, unless dissipated, always interferes with the proper meeting of minds in a business conference. The members of the business organizations of Government gathered here must not think of business in its relation to personal dignity or in its relation to personal prerogatives just because it has been done in Government business for over a hundred years. Despite these formal surroundings, despite the depressing psychology of a gathering of very high Government officials, I must regard the President of the United States here today, not as one engaged in carrying out great policies of State, or the members of the Cabinet as his advisers upon these great policies, but as the head of a routine

business organization and the members of the Cabinet as nothing but the administrative vice-presidents of this organization, who heretofore, because of the absence of leadership and because of a system for which they were not to blame, have, with their predecessors, allowed a disgraceful and extravagant system of routine business to obtain in this Government for 130 years—a condition which President Harding started to rectify when, last June, six months ago, he called together the first meeting of the business organization of Government in the 130 years since its establishment.

“There is no reason why, because the Government of the United States does the largest business in the world, it should be the worst conducted. What I want you to do is to listen to a discussion of simple business principles in a simple way, just as if we were members of a smaller corporation, meeting not in the peace conference room, but in a business office, with only ordinary men around, discussing only ordinary things—to get attuned to that kind of an atmosphere—and not to have our thoughts diverted because the President of the United States is here, or the press is here, or all uniforms are here, and all these other conditions that do not embarrass an ordinary business meeting.”

“It may seem to some that any reference to the subject assigned to me (War and Arbitration) must strike a dissonant note in the pæans of victory which are thrilling our hearts at this hour. While this hall is ringing with the praises of the great captains who honor us with their presence tonight, and of their

comrades and followers, with the praises of the brilliant navy commanders who, with their gallant sailors, have won the admiration of the world for our navy, and with the praises of the wise commander-in-chief of our armies and navies, who has presided over the conduct of the war with such consummate skill, to attempt to direct your attention to the tame and hackneyed theme of arbitration, to the quiet methods of settling international difficulties by the noiseless procedure of arbitration, may appear like appointing a Quaker meeting on the edge of a battlefield.

"But when I remember that no brave American fights from delight in carnage, but only to secure an honorable peace; when I remember that great captain, General Grant, who knew well both the glories and horrors of war, declared that he looked forward with hope and delight to an epoch when a court should settle international differences; when I remember that President McKinley received the plaudits of the whole civilized world for so long employing every resource at his command to secure from Spain by peaceful measures what he was reluctantly compelled at last to demand at the cannon's mouth; when I remember that he seized the first auspicious moment to make an armistice and open the doors of peaceful negotiation for the complete settlement of all questions in dispute, I venture to hope that the subject is not altogether inopportune."

Referring to the Preceding Speaker.

Often a speaker may refer to the remarks of the speaker who introduces him (as illus-

trated in the speech of Vice-President Dawes already quoted) or he may refer to what has been said by a preceding speaker. This is often advisable when the previous speaker has created a good impression and when the following speaker desires rather to build upon the impression already abroad in the audience than to openly oppose it. The following introduction to a speech given in an intercollegiate debate is a good example of this method of beginning a speech:²¹

"The gentleman has aroused our sympathy for men in Oregon and Washington who are receiving low wages. We also deplore this condition. We are, therefore, heartily in sympathy with any timely, wise, practicable, and safe movement which is clearly the most effective one for the relief of victims of economic conditions.

"But this very sympathy should warn us against hasty judgment. Before a State overthrows the long-established right of freedom of contract and enters what is for us the entirely new field of governmental regulation of male wages, it behooves that State to consider thoroughly and without passion the exact nature of such action. Let us, therefore, make absolutely sure of the precise scope and meaning of the plan advocated by our opponents."

²¹ Foster, *Argumentation and Debating*, p. 419, Houghton Mifflin Company, Boston.

Outlining the Subject in a Few Bold Strokes

Often a speaker can throw light upon the whole subject to be discussed and also upon the way in which he will treat the subject by a few bold outlining strokes at the beginning of his speech. The following is a good example of this method:

THE ENGINEER

"The forces of nature are the most enduring wealth of mankind. To know their laws and to learn how to apply them has made of a puny little being of about 130 to 200 pounds of flesh and bone—three-fourths of which is merely water—a giant of which Gulliver's tales have no equal; and compared to which the largest and most muscular animals of present or former geological periods are merely drowsy, clumsy creatures. All this has been accomplished by his few grams of better brain-matter, which permitted him to gather scientific knowledge and thus to wield powers akin to those attributed to some of the gods of antiquity."²²

—*Leo Hendrick Baekland* before the American Chemical Society and the Society of Chemical Industry (of Great Britain), New York.

Often a single sentence may open up the entire subject. Perhaps one of the clearest introductions ever prepared is that which a college orator (Frank L. Ingraham, of the

²² *Modern Eloquence*, Vol. IV, p. 8, The Modern Eloquence Corporation, New York.

University of Michigan) used in introducing his prize oration on "The Battle of Gettysburg." It is as follows:

"A century ago this world was a slave-holding world. Throughout the earth there was not, and never had been, an important nation where the crack of the slave whip was not heard. Today there is not a civilized nation on the globe where man can own his fellow man."

Using a Quotation

Often a very striking introduction results from the skillful use of a quotation. Notice the following:—

VISION AND PURPOSE

"More than two thousand years ago King Solomon (considered one of the wisest men of the ages) enunciated a principle which history through all the passing centuries has firmly established—'Where there is no vision, the people perish.' When expressing this great truth, the great writer of Proverbs must have been thinking of the history of his own race. He thought back to the time when the young Hebrew boy, Joseph, was sold into captivity by his brothers. He reviewed the life of this poor, captive lad, who in a few years became one of the leaders of a great nation, and clearly saw the reasons for his success."²³

—*John George Jones*, of the Alexander Hamilton Institute.

²³ *Modern Eloquence*, Vol. IV, p. 224, The Modern Eloquence Corporation, New York.

FIVE EVIDENCES OF AN EDUCATION

“‘If you had had children, Sir,’ said Boswell, ‘would you have taught them anything?’ ‘I hope,’ replied Doctor Johnson, ‘that I should have willingly lived on bread and water to obtain instruction for them; but I would not have set their future friendship to hazard, for the sake of thrusting into their heads knowledge of things for which they might not perhaps have either taste or necessity. You teach your daughters the diameters of the planets, and wonder, when you have done that, that they do not delight in your company.’ From which it appears that Doctor Johnson, by a sort of prolepsis, was moved to contribute to the discussion of one of the vexed questions of our time. Who is the educated man? By what signs shall we know him?”²⁴

—*Nicholas Murray Butler*, before the Phi Beta Kappa Society, Vassar College.

Relating a Story

Often a very effective introduction consists in the relating of a story. The story may be humorous or not. Often it determines the mood of the audience in the manner desired, and often it throws light upon the subject in a brief and striking way.

It is to be regretted that so many speakers feel in these days that they *must* use a humorous story in the introductions to their

²⁴ *Modern Eloquence*, Vol. VI, p. 59.

speeches. The use of a humorous story at the beginning of a speech is not at all compulsory, and it is better to omit a story, however good in itself, if it serves neither to introduce the proper mood nor to throw light upon the subject. But skillfully handled, there is no question but that a story at the beginning of the speech can be made to serve the speaker most effectively.

The following introduction uses a story, not humorous in character, to give the text of the speech. The first paragraph of this introduction exemplifies well the "reference to the occasion" type of introduction.

THE PROGRESS OF THE AMERICAN NEGRO

"One third of the population of the South is of the Negro race. No enterprise seeking the material, civil, or moral welfare of this section can disregard this element of our population and reach the highest success. I but convey to you, Mr. President and Directors, the sentiment of the masses of my race when I say that in no way have the value and manhood of the American Negro been more fittingly and generously recognized than by the managers of this magnificent Exposition at every stage of its progress. It is a recognition that will do more to cement the friendship of the two races than any occurrence since the dawn of our freedom. Not only this, but the opportunity here afforded will waken among us a new era of industrial progress.

Ignorant and inexperienced, it is not strange that in the first years of our new life we began at the top instead of at the bottom; that a seat in Congress or the State Legislature was more sought than real estate or industrial skill; that the political convention or stump speaking had more attractions than starting a dairy-farm or truck-garden.

"A ship lost at sea for many days suddenly sighted a friendly vessel. From the mast of the unfortunate vessel was seen a signal: 'Water, water; we die of thirst!' The answer from the friendly vessel at once came back: 'Cast down your bucket where you are.' A second time the signal, 'Water, water; send us water!' ran up from the distressed vessel and was answered: 'Cast down your bucket where you are.' And a third and fourth signal for water was answered: 'Cast down your bucket where you are.' The captain of the distressed vessel, at last heeding the injunction, cast down his bucket, and it came up full of fresh, sparkling water from the mouth of the Amazon River. To those of my race who depend on bettering their condition in a foreign land, or who underestimate the importance of cultivating friendly relations with the Southern white man, who is their next door neighbor, I would say: 'Cast down your bucket where you are'—cast it down in making friends in every manly way of the people of all races by whom we are surrounded." ²⁵

—*Booker T. Washington*, at the opening of the Cotton States and International Exposition, Atlanta, Georgia.

²⁵ *Modern Eloquence*, Vol. VII, p. 417, The Modern Eloquence Corporation, New York.

The following introduction illustrates the use of the humorous story:

"Before I speak of the colony of Penguins, or pilgrims of the Antarctic, I would like to make a few remarks, and only a few, because I do not want to make a long speech, and I know you do not want to hear me; and I don't want to be in the situation of the man who, when the clergyman had been speaking to his congregation for forty minutes on the prophets, and finally said, 'Now we come to Hezekiah. Where shall we place Hezekiah? The man in the back seat got up and said, 'You can place him right here, because I am going out.'"

—Sir Ernest Shackleton, before The Pilgrims, New York.

THE DISCUSSION

As soon as a speaker *has made the audience like him, and has made them interested in his subject, he is ready to begin the real discussion of his subject.*

1st

He may arrange his material in *four* ways.

The Descriptive Arrangement

HOW TO DESCRIBE A BUILDING

The descriptive arrangement of matter in a speech is perhaps the *easiest arrangement* that a speaker may follow. It may be illustrated by the description of a building, which

might start with a description of the foundation and proceed upward until finally the flag on top of the building would give the final touch.

HOW TO TREAT A GEOGRAPHICAL SUBJECT

A description of the Pacific Coast Line of the United States might, in a similar way, start with a description of the Washington coast line and proceed through a description of the coast line of Oregon and Northern California to characteristics of the coast line around San Diego. There would be no objection, of course, to treating the coast line under such a plan as would involve (a) The Central Coast Line, (b) The Northern Coast Line, (c) The Southern Coast Line. A sales campaign could be treated under the following arrangement:

1. Sales in the Atlantic States
2. Sales in the South
3. Sales in the Middle West
4. Sales on the Pacific Coast

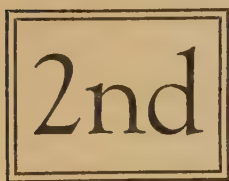
Under the descriptive arrangement, *any* arrangement in space, provided it is clear, may be adopted.

Often topics that involve more than mere description may well take on the descriptive arrangement as the basis for procedure. A

speech on rainfall in Oregon might start with the Coast Range, proceed to the first inland valley, to the second range of mountains, and from there carry the listeners through to the second valley and to the third range of mountains and thus, finally, to Eastern Oregon.

THE OUTLINE OF A SPEECH ON AUTOMOBILE MANUFACTURE

A speech upon the manufacture of automobiles might start with the mining of the ore in Northern Michigan, the mining of the coal in Virginia, and the smelting of the ore in Cleveland (or Pittsburgh, or Detroit). It might thus proceed from the entrance of the steel at one end of the factory to the exit of the finished automobile at the other.



The Narrative Arrangement

THE OUTLINE OF A SPEECH ON A GREAT FIRE

Next to the descriptive arrangement of material, the narrative arrangement is the easiest for the speaker. In this arrangement the material is arranged *according to time*.

The narrative concerning a fire in a public building might state that at 6:15 A.M. fire was discovered in the basement by a passer-by (giving the details), at 6:17 A.M. the alarm was given to the fire department (describing how the fire appeared at this time), that at 6:22 A.M. the fire apparatus arrived and that by this time the fire was well into the stores upon the first floor (the fire might here be treated very fully) but that by 9 o'clock the fire was under control (giving the appearance of the fire at this time), and that by 9:30 the fire was completely extinguished.

The events of the recent war might be narrated under (a) the campaigns of 1914, (b) the campaigns of 1915, and so on. The growth of the labor movement might be treated under the narrative arrangement by beginning with the *guilds* in England, and the *trade unions* in America, and proceed forward in time to the organization of the *American Federation of Labor*. (Notice that both the descriptive and the narrative arrangements are used in this example.)

In the narrative arrangement, as in the descriptive arrangement, the steps need not be continuous. The arrangement need only be

clear. The well-known historical expedient of tracing a certain movement to a certain date and then going back and treating another movement to the same date, and then proceeding with a further development of the first movement, may well be adopted.

3rd

The Cause and Effect Arrangement

Often the predominating interest of both the speaker and audience is centered on neither time nor space as related to the topic, but upon cause and effect. Given a certain event, the speaker and audience are interested in the causes that lie back of it; or given a certain cause, they are interested in what the effects will be. The present age seems to be an inquiring age, a "why" age, and the cause and effect arrangement will be found an almost indispensable arrangement to every speaker.

HOW TO MAKE AN OUTLINE FOR A BUSINESS OR POLITICAL SPEECH

Good examples of *cause to effect* speeches are to be found among the utterances of statesmen in every political crisis. Given a

certain candidate and a certain platform, the speakers in every campaign seek to predict failure or success. Business men by pointing out the trend of stocks and bonds seek to persuade others that investments will prove remunerative or otherwise.

HOW LAWYERS USE THE CAUSE AND EFFECT ARRANGEMENT

Examples of *effect to cause* are found every day in our criminal procedure. A lawyer narrates how a mutilated body was found in a swamp, how from the marks on the body it was assumed that there had been a murder, and that it was committed by someone skilled in the use of surgical instruments. He narrates further how friends of the murdered man, the body having been identified in the meantime (also by reasoning which involves cause and effect), were found who knew a physician who had had a heated quarrel with the murdered man; how the physician had told the deceased that unless he gave up certain incriminating letters, he would kill him, and finally how this physician was taken into custody, and has confessed the murder. In such an example the speaker follows from effect to cause until he hits upon the murderer.

A BANKER MAY WELL USE THE CAUSE AND EFFECT ARRANGEMENT

A banker in discussing the prevention of future financial panics, while he recommends certain measures as causes for the non-occurrence of panics in the future, arrives at these recommended measures by examining past panics as effects and by seeking the causes that lay back of them.

Usually, it may be said, cause-to-effect and effect-to-cause reasoning are found bound up together.



4th

The Climactic Arrangement

IT IS OFTEN WELL TO DELAY THE MOST IMPORTANT TOPIC UNTIL THE CLOSE OF THE SPEECH

Often it is desirable, for reasons of adjustment to the audience, to change the natural arrangement of the material in a speech. If a topic is treated logically, that is, according to one of the preceding arrangements, the closing topics of the speech may not prove strong enough to enable the speaker to secure his end. In such cases it is *permissible to wrench the arrangement from its natural*

order, and to dispose its parts to suit the needs of the speaker. For instance, if an industrial problem were under discussion, while the subject of wages might naturally come in the middle of the discussion, according to the cause-and-effect arrangement, it might very well be withheld until the end, if the audience were composed of wage earners. On the other hand, if the same discussion were carried on before the stockholders of a corporation, the subject of dividends might be put last. So also a whole series of topics is often arranged in climactic order, proceeding from the weaker to the stronger until the strongest is reached. When such an arrangement is followed, it is recommended, however, that a fairly strong topic be considered at the beginning in order to elicit the interest of the audience, and that the weaker points, if any, be placed in the middle of the speech.

ARRANGEMENT OF DETAILS WITH- IN THE MAJOR PLAN OF THE SPEECH

Inasmuch as time, place, and causality are rather intricately interwoven in life, it is generally necessary to supplement any arrangement used as the major plan of a speech by

use of the other arrangements within the smaller divisions of the speech. For instance, if the topic of the speech is apricot drying, while the speech as a whole might follow the narrative arrangement, yet there would be need at places to stop for descriptive treatment, and especially would there be need when treating the sulphur-shed process to stop for a short consideration of cause and effect. Exposition, particularly, finds need of a combination of the various arrangements. For instance, although, on the whole, an exposition of the workings of an automobile engine might follow the narrative plan, tracing the course of the liquid gasoline in the tank to the exhaust fumes as ejected from the cylinder, there would be need for pauses to describe the pistons, crankshafts, and other working parts, and there would be need for cause and effect topics in discussing the carburetor, the disposition of the spark-plugs, and other topics.

Every speaker, therefore, should carefully select the best major arrangement for his speech, which will be the one best suited for his immediate needs, and then provide for whatever other arrangements he may need within this major arrangement.

SPECIAL TYPES OF ARRANGEMENT

The Textual Outline

Often it is expeditious to use what has been called the textual outline.

In one variety of the textual method, the speech deals with some document that is under consideration, and the speaker proceeds in his discussion from one sentence to another, or from one paragraph to another, or sometimes even from one word to another. The words, sentences, or paragraphs may be taken up in their regular order in the document, or in any other order that seems expedient, provided the order is clear. When the order is changed from that found in the document, it is generally either for purposes of emotional or intellectual adjustment to the audience. For example, *if the first topic, in the order found in the document, is distasteful to the audience, it would be wise to delay its consideration until later. Or, if the first topic is exceedingly difficult to understand, it would be well to begin with a simpler topic found further on.*

A more familiar form of the textual method is found in speeches which find their outline ready-made in a verse from the Bible, a motto, a line of poetry, a proverb, or some

striking epigram. "When the text itself is well known, an outline based upon it has the advantage of assisting the memory of both speaker and hearer by suggesting each part of the discourse at the proper time."²⁸ The outline of a speech on *Democracy* could very well be based on the three phrases of Lincoln's Gettysburg Address, "government of the people, *by* the people, and *for* the people."

MANY PREACHERS ABUSE THE TEXTUAL OUTLINE

Much abuse of the textual method is abroad. Often topics suggested by the text are treated in utter disregard of any principle of unity. "Take for example, 'There they crucified Him.' (Luke xxiii, 33.) This text falls apart of itself as follows:

(1) "There. The place, Calvary; called also Golgotha. Why? Where was it? etc.

(2) "They. The guilty parties in the great tragedy. Jews, Romans, religious leaders, common people. Their various degrees of guilt.

(3) "Crucified. An accursed and ignominious mode of execution. Give a more or less mixed picture of it.

(4) "Him. The divine victim.

²⁸ Shurter, *Extempore Speaking*, p. 101, Ginn and Company, Boston, Mass.

"At first glimpse this would appear to provide material for a profitable sermon. In fact, however, it affords nothing but an exordium. The points indicated might be used with advantage by way of introduction to a sermon on the Atonement; but they do nothing more than lead up to the theme. Solomon's porch, however, imposing, must not be mistaken for Solomon's Temple.

"The lesson to be covered in a sermon on the Crucifixion is to be found not in a mere portrayal of the scene, no matter how picturesque and impressive that may be, but in the facts which lie behind and account for it. Why did Christ suffer? What is the vital relation of His suffering to sinful men? How may I be saved by it? Such considerations as these are what most concern us. In other words, the text referred to is distinctly one to be treated topically and not by the expository method, if we would make the most effective use of it."²¹

The Topical Outline

"This method is used in those cases where the speaker aims to present only particular features, or phases, or his subject. He selects certain topics, say three, related to the

²¹ Dr. David James Burrell, *The Sermon, Its Construction and Delivery*, Fleming H. Revell Company, New York.

subject and to each other, and confines his efforts to enforcing the three points selected,—to making three definite impressions upon the surface of his subject and upon the minds of his hearers.”²⁸

The Need-Causes-Remedies-Theory-Practice Outline

This sort of outline is particularly of value in preparing a speech dealing with a question of policy.

Says Collins,²⁹ “In analyzing a question of policy, use the following formula. Consider the five questions one by one in the order indicated. Apply them to your own information and to the information you have been able to gather from other sources. Ask yourself these questions honestly, and they will bring to light a majority of the available propositions, any or all of which you may decide to use in the speech itself.

“1. Is there any need for a change from the existing status of affairs?

“2. What are the possible causes of such a need?

“3. What remedies are possible to meet these causes?

²⁸ Shurter, *Extempore Speaking*, p. 101, Ginn and Company, Boston.

²⁹ Collins, *Platform Speaking*, p. 90, Harper and Brothers, New York.

"4. Theoretically, how should each one of these remedies work out?

"5. Practically, how has each remedy worked where it has been tried?

"Make your analysis a complete analysis. Set down both affirmative and negative points. Thoroughly examine and record every idea, no matter what point of view (affirmative or negative) your purpose demands. Lay a firm basis upon which to build a persuasive speech by looking at the subject from every angle."

In regard to this method Collins³⁰ adds a footnote in which he says: "The writer believes that the successive steps in this formula represent the most natural order of thinking. . . . Psychologists are generally agreed that the steps in thinking and their sequence are as follows: (1) A felt difficulty, (2) Location of the difficulty, (3) Search for a solution, (4) Experimentation with solutions, (5) Conclusion."

THE CONCLUSION

THE CONCLUSION OF A SPEECH LIKE THE DESSERT AT A DINNER

More speakers perhaps come short of excellence in their speaking through lack of at-

³⁰ Collins, *Platform Speaking*, p. 117, Harper and Brothers, New York.

tention to the conclusions of their speeches than for any other cause. The conclusion of the speech is a most important division and should not be carelessly treated. The closing paragraphs or sentences of a speech have been likened to the dessert at a dinner; if the dessert has been good, one is inclined to remember the whole meal with pleasure; and if the conclusion of a speech has been good, likewise, one is inclined to believe the whole speech good.

MANY SPEAKERS SLIGHT THEIR CONCLUSIONS

The common tendency to speak beyond the allotted time is without doubt the cause of many poor conclusions. The speaker, having devoted too much time to his introduction and discussion, finds himself forced to slight the conclusion. Such a procedure should be strongly guarded against, and, it may well be said, that it is probably better even to omit the latter part of the discussion, or at least to abbreviate it, than to neglect the conclusion.

THERE ARE JUST TWO TYPES OF CONCLUSIONS

To the casual observer, conclusions to speeches seem to be of such varied nature

that he is prone to believe that a speech may be closed in almost any way whatsoever. However, upon closer examination, it will be found that there are only two general types of conclusions, and that the various closing paragraphs that seem to differ so widely are but forms of these two general types.

THE SUMMARY TYPE OF CONCLUSION

The most common general type of conclusion is without doubt the summary type, which, however, is found in quite varied forms.

THE CONCLUSION SOMETIMES REPEATS THE HEADINGS OF THE SPEECH

One of the most common forms of the summary is the *recapitulation*. This type, as the word implies by its derivation from the Latin *caput*, meaning *head*, gives again the various shades, or headings of the speech. In its baldest form the capitulation re-emphasizes the headings by going over them again in their numerical order. The following conclusion to a university debate is an illustration of this type:

"I have shown, then, that the 'Three Fourths Jury System' should not be adopted, *first*, because existing conditions do not warrant the proposed change; *second*, because the present and existing evils are not due to the unanimity rule; and *third*, because

the adoption of the 'Three Fourths Jury System' would not remedy the existing evils."

WHY REPEATING THE HEADINGS OF A SPEECH DOES NOT MAKE THE BEST CON- CLUSION

Such a conclusion is much better than any haphazard conclusion. It is systematic, and takes the listener again over the ground of the speech, refreshing his mind as to the various points that have been made. The objections to it are that it does not emphasize the real meat of the discourse—that it only emphasizes the framework upon which the really important utterances of the speech were hung. Further, it is coldly intellectual, and does not, as a result, rouse any emotion by means of which the intellectual information may be assimilated. This type of conclusion is extremely formal, also, and savors more of methodical instruction than of warm-blooded speaking.

A modified form of the recapitulation is found in the following paragraph, where the expressions "next," "finally" and others are used.³¹

³¹ Taken from the speech of P. C. Sprinkle, representing the University of Missouri, in a debate between the University of Missouri and the University of Texas. Quoted in *How to Debate*, p. 284, by E. D. Shurter, Harper and Brothers, New York.

EXAMPLE OF THE MORE INFORMAL SUMMARY AS A CONCLUSION

"To briefly sum up: I have established, first, that with Mexico as the most probable source of war near at home, we now have in this country 125,000 mobile troops which can be directed upon that already war-ridden and war-weakened republic. Next, we turned to the Far East and fought an imaginary war with Japan. Once more we were victorious, due to the safe margin of our naval equipment. Finally, we faced about to the greatest struggle of history and considered our most formidable possible enemy. Here, in addition to our provided-for equipment, was only to be considered the question of preparation should war be declared; and we find industries equaled by no other country. We have industries capable of supplying three of the warring nations today, and with a capacity of even greater production. So permit me to leave this thought with you. If at the present time our fighting equipment is sufficient to meet any possible present danger, is it wise, is it justifiable, is it good business to make a material increase?"

ADVANTAGES OF THE INFORMAL SUMMARY AS A TYPE OF CONCLUSION

Such a paragraph is less formal than the previous example, and the mind is left free to think of the substance of the propositions without the distraction of numerical labeling. This paragraph, it will be noticed also, really includes more of the speech than the

previous one, that is, it is richer in expressed content. In the former paragraph we are not reminded what the "existing conditions" are, which do not warrant the proposed change. We are not told again what the "existing evils" are, which are not due to the unanimity rule. Much of this vagueness is avoided in the second paragraph.

THE BEST SUMMARY CONTAINS AN EMOTIONAL APPEAL

The second general type of conclusion is the emotional appeal. This is generally *mingled* with the *recital of the points made in the speech*. This is perhaps the best form of the conclusion.

Notice how this is done in the following conclusion. Notice how the speaker brings the message of his speech home to the laboring man. Notice how he uses the pronouns "you" and "your" in securing direct emotional power.

EXAMPLE OF A SUMMARY CONTAINING AN EMOTIONAL APPEAL

"The first political speech which I delivered after more than a year's absence in Europe was in this great city, last month. I then warned the laboring men of the United States that a protective tariff was their shield and bulwark; that they could break it down with their votes, or they could sustain it with

their votes. I repeat that admonition in the same great city, here and now. If the great army of wage-workers in this country will not protect themselves, there is no other power that can protect them. A century's experience of the tariff should be their warning and their guide.

"It is for you to say if a century's experience should be a light to your feet. It should teach you the great and useful lesson that if you do not maintain your own ground no one else will maintain it for you. The power is in your hands. It may be wielded for your destruction, or it may be wielded for your protection and for your safety."³²

Notice, also, the following conclusion. Note how the speaker uses the pronoun "we." Note how he uses the phrases "have we not a right to do it?" and "dare we not do it?" Such phrases are strong in emotional power.

A SECOND EXAMPLE OF A SUMMARY CONTAINING AN EMOTIONAL APPEAL

"Every business reason applicable to the municipalities and governments of Europe is applicable here. We want as pure water, as good drainage, as cheap services as they have, and we want the same privilege of supplying ourselves as they exercise; and when it is apparent that, by acting collectively, we can do business more successfully, can serve ourselves better in every way, and can secure for the

³² From a speech on "A Century of Protection" by James G. Blaine. Quoted in *Modern Eloquence*, Vol. X, p. 304; published by the Modern Eloquence Corporation, New York.

public treasury these millions which now go into the pockets of grasping individuals, have we not a right to do it? If we find that, in this manner, we can give steadiness to labor, and can elevate its standard and improve the conditions of all our people, dare we not do it? Every one of the reforms carried out in England and on the continent met with fierce opposition from the same classes that oppose them here, but the business sense and patriotic impulse of the people prevailed, and I believe will prevail here.”²²

THE SHORT, CRISP SUMMARY

Sometimes a speech is concluded by a short crisp summary stated in a single sentence or, at most in two or three sentences. Where the speech has dealt with but one single great idea, this form of conclusion is very effective. Perhaps one of the most famous single sentence summaries is that used by William Jennings Bryan at the close of his famous speech on “The Cross of Gold.” It reads:

“You shall not press down upon the brow of labor this crown of thorns. You shall not crucify mankind upon a cross of gold.”²³

²² From a speech on “Municipal Ownership” by John Peter Altgeld. Quoted in *Modern Eloquence*, Vol. X, p. 350; published by the Modern Eloquence Corporation, New York.

²³ Quoted from *Modern Eloquence*, Vol. X, p. 334; published by the Modern Eloquence Corporation, New York.

Another good example is found in a speech on "The Spoils System," by George William Curtis.

"If the spoils system, a monster only less threatening than slavery, be unconquerable, it is because the country has lost its convictions, its courage, and its common sense. 'I expect,' said the Yankee as he surveyed a stout antagonist, 'I expect that you're pretty ugly, but I cal'late I'm a darned sight uglier.' I know that patronage is strong, but I believe that the American people are very much stronger."³⁴

ASSIGNMENT

1. Carefully plan an introduction to a speech of about a half-hour's length (the introduction in this case should be about five minutes in length), considering:

- (a) Any emotional adjustment to be made between yourself and the audience
- (b) Any emotional adjustment to be made between your subject and the audience.
- (c) Any intellectual adjustment to be made between your subject and the knowledge of the audience.
- (d) Your own fitness to discuss the subject you have chosen

³⁴ Quoted from *Modern Eloquence*, Vol. X, p. 292; published by the Modern Eloquence Corporation.

NOTE: Carefully consider your audience before you choose your subject. Carefully consider your own individuality before you choose your subject.

2. Carefully plan a discussion to follow the introduction you have just prepared, choosing that one of the four arrangements which you think will best suit your purpose.

3. Carefully plan a conclusion to follow the discussion you have just planned, considering whether the summary or appeal is best. Perhaps you can use both!

NOW, REVERSE THE PROCESS

FIRST, carefully reconsider your conclusion, making it the very strongest you can properly make it.

SECOND, carefully reconsider your discussion and change it to conform with your conclusion.

THIRD, carefully reconsider your introduction and improve it to the best of your ability.

Caution: Hastily review Lessons II and V before you finally consider your outline satisfactory.

NOW!

Rehearse your speech two or three times for ability to follow the path of the thought.

NEXT!

Rehearse your speech two or three times for ability to use what has been told you in regard to platform bearing and voice.

FINALLY!

Give your speech to an imaginary audience.

RELIEF!!!

Because

This lesson has been so long,

Because

It contains so much *real substance*,

Because

You should take *several days* to master it,

Because

You need time to *put* into *practice* what has already been told you about *delivery*,

Therefore .

There will be no Part B in this lesson dealing with delivery.



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